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**AC/DC**

**ROCK'S  
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**ROD STEWART**

**WINE, WOMEN AND SONG**

**KINKS**

**FROM HERE TO ETERNITY**

**SCORPIONS**

**LIFE DURING WARTIME**

**SAMMY HAGAR**

**ON WITH THE SHOW**

**PLUS:**

**KISS KONTROVERSY**

**MOODY BLUES**

**THE KNACK**

**BLACKFOOT**

**DEVO**

**.38 SPECIAL**

**SAXON**

**JOE PERRY**

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NUMBER 212  
MAY 1982



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Cover Photo: Angus Young ©by Peter Mazel Ozzy Osbourne Centerfold by Mark Weiss



# Superstar Quotes

## THE NAKED TRUTH

**Words Of Wisdom From Rock's Elite: It Only Hurts When You Laugh (Taken From Exclusive Hit Parader Interviews, Of Course)**

**Ozzy Osbourne:**

"Let everybody know that I'm just as evil and just as crazy as ever."

**Elvis Costello:**

"If others share my outlet, that's fine. Just don't expect me to bend to meet their demands."

**Van Halen's David Lee Roth:**

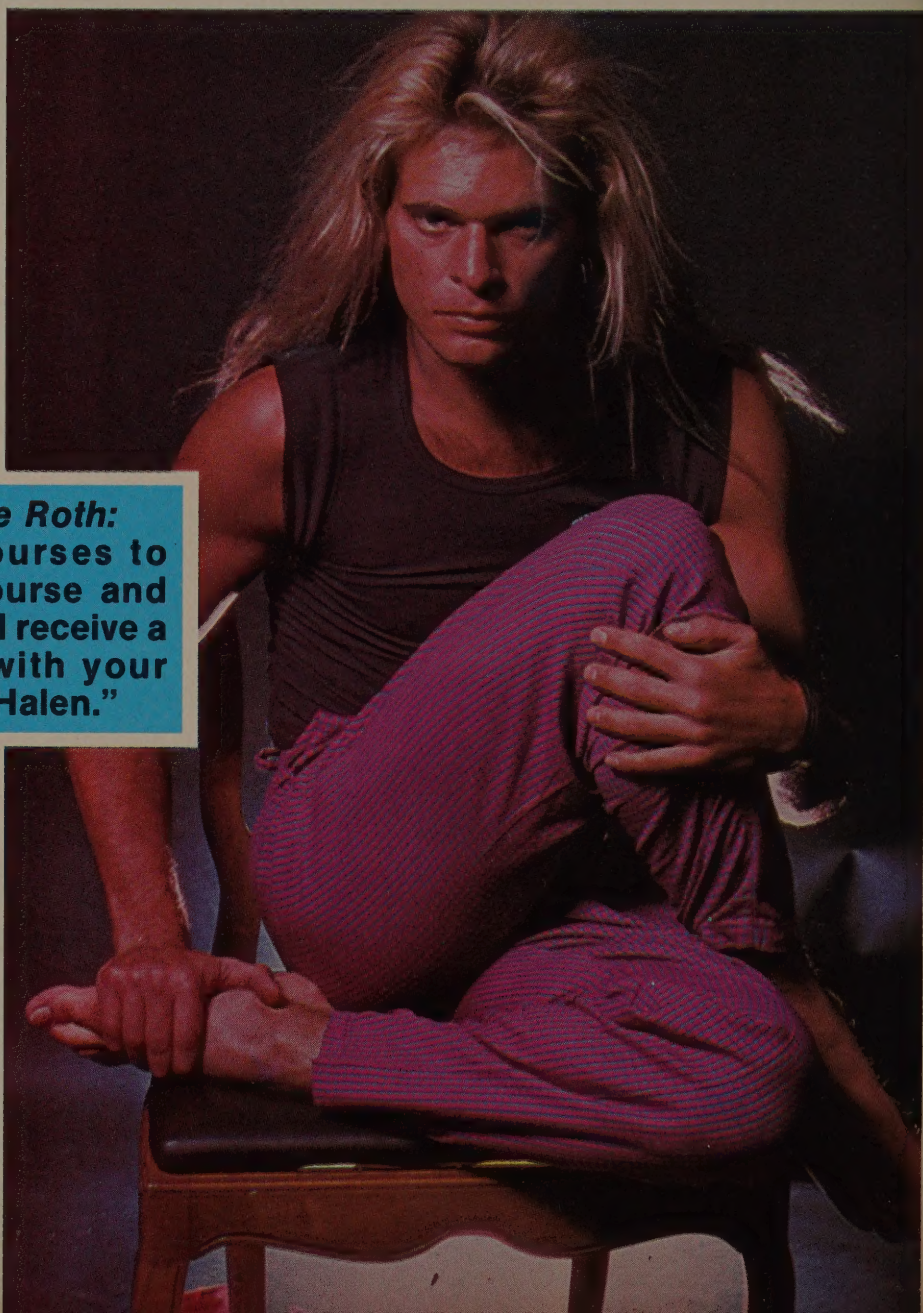
"There will be two courses to choose from — intercourse and outercourse. Winners will receive a free half-hour of sex with your favorite member of Van Halen."

**Peter Criss:**

"The singer I respect the most is Sinatra."

**AC/DC's  
Angus Young:**

"I saw all the women and I figured that looked good. I was horny. I got a guitar off my brother and I started playing anything."







**Cheap Trick's Rick Nielsen:**

"It's not like we're gonna get drunk or chase women up and down the street on motorcycles — we do that, too, but we do other stuff."

**The Clash's Paul Simonon:**

"There was a big fight near the stage and there was me and Joe leaping into the audience and fightin' with people."

**Pat Benatar:**

"If I did as many drugs as people think rock and roll people do, I'd be dead."

**Rush's Neil Peart:**

"I realize that much of what we did on our earlier albums went over our audience's head."

**Paul Simon:**

"I haven't been paying attention to anything but me for a couple of years and I'm tired of it."

**Heart's Nancy Wilson:**

"There was a picture of Ann and myself cheek to cheek ... which was insinuating a real kind of Lesbian-type thing."

**Kiss' Paul Stanley:**

"The filth that I've kept under the rug has been so incredible."

**Led Zeppelin's Jimmy Page:**

"This band has always been a rather strange and precarious venture."

**Molly Hatchet's Dave Hlubek:**

"Our band is definitely one in times past to whip ass when we have to. We're aggressive, but that's not uncommon. Somebody's always accommodating us. If you're looking for trouble, there's always some way you can find it."

**Tom Petty:**

"It started getting crazy about a year ago, curious kids who somehow found out where I lived."

**Blondie's Debbie Harry:**

"Americans are so spoiled and ignorant about the rest of the world. We're so rich and our lifestyles are so comparatively high, it's appalling. Give me a break."



**Eric Clapton:**

*"I can't charge around the world or the stage like I used to."*

**Def Leppard's Joe Elliott:**

*"We want to play as loud and as often as possible, and if anyone can't take what we play, let 'em listen to the bleedin' Bee Gees."*

**The Doobie Brothers' Michael McDonald:**

*"Then all of a sudden you're locking a motel-room door behind you, and now you're alone with yourself. You don't want to be human anymore. You want to be this imaginary thing, this Michael McDonald, who people think you are."*

**Alice Cooper:**

*"I go out and take them by the throat. It's like raping them. And I don't let them go. They have no chance."*

**The Who's Roger Daltrey:**

*"The older I get the less this rock and roll business fulfils me."*

**Black Sabbath's Tony Iommi:**

*"I think some people actually expect us to go around performing exorcisms and sucking blood from people's necks. We haven't done anything like that for weeks."*

**REO Speedwagon's Kevin Cronin:**

*"By the way, those things won't get you high. They're for my ulcers."*

**Olivia Newton-John:**

*"I will bow out gracefully before it bows out on me."*



**Judas Priest's K.K. Downing:**

*"One day there'll be a magazine run by musicians reviewing critics."*



**Foreigner's  
Lou Gramm:**

"I have a very tight circle of friends who I can be myself with ... and the others I'm very uncomfortable with. It's easy to be exploited now that I'm in this situation."

**Paul McCartney:**

"I'll shake hands and sign a little something, but if I can get out of it, I do."

**Rainbow's Ritchie  
Blackmore:**

"Deep Purple is a thing of the past. I never want to go through an experience like that again."

**The Police's Sting:**

"I got half an hour to write a song, ten minutes to say hello to the wife, five minutes to read a story to my kid. The rest of the time is taken up by the Police and becoming the biggest group in the world."

**ELO's Bev Bevan:**

"The same people who dismiss us will rave about some new band. A lot of these new bands can't play."

**Queen's Roger Taylor:**

"We made a lot of mistakes. Some things we've done I thought were truly horrendous."

**Peter Frampton:**

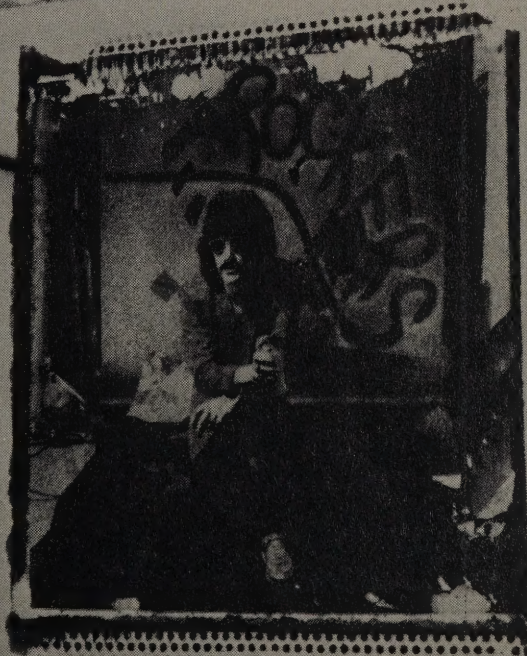
"You say to yourself that you won't listen to what critics say, but in your heart you know that is impossible."

# CARMINE APPICE

## THE WRITING'S ON THE WALL

A growing legend, Carmine Appice's future in rock is as inevitable as his past. After co-founding Vanilla Fudge, Cactus, and Beck, Bogert & Appice, Carmine became the driving force behind the Rod Stewart band, co-writing and performing such classic rockers as "Da Ya Think I'm Sexy?" and the current smash, "Young Turks." Now you can get your hands on a piece of the hottest rock around—"Carmine Appice." Hard, thunderous rock, written and sung by Carmine Appice—a musician destined to drum up great records.

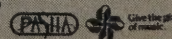
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# CARMINE APPICE

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Produced by Richard Podolor for Richard Podolor Productions, Inc. Management: Alan Miller. Booking Agency: [Logo] CARMINE APPICE PLAYS [Logo] DRUMS EXCLUSIVELY. Distributed by CBS Records. © 1982 CBS Inc.



**Styx's Dennis De Young:**

"Let the press get its kicks by calling us shallow and predictable. As long as the fans keep responding, we'll be happy."

**Mick Jagger:**

*"I don't like hanging out in nightclubs unless I want to pick up girls."*

**Bob Seger:**

*"Me and my buddies were always around downtown, copping beer, cruising the back streets, trying to walk like the heroes walking down Main Street. And those are the things you never forget."*

**Rossington Collins Band's Leon Wilkeson:**

"I'm anticipating a possible marriage between Gary Rossington and Dale Krantz, but that's only speculative rumor."

**Joe Jackson:**

*"When you're successful, a lot of people listen to what you say but don't believe you anymore."*

**Adam Ant:**

*"If you give me a choice of seeing a rock band or Liberace, I'd be in the front row for Liberace."*

**Fleetwood Mac's Stevie Nicks:**

"I don't want to be written up in fifty years as a miserable old woman who never got to do anything but tour and be famous for ten years and then it was all over."

**Ringo Starr:**

*"I'm an only child, and I loved John as a brother."*

**Billy Joel:**

*"My lyrics owe a lot to other people. I just change the names to protect the innocent."*

**Ted Nugent:**

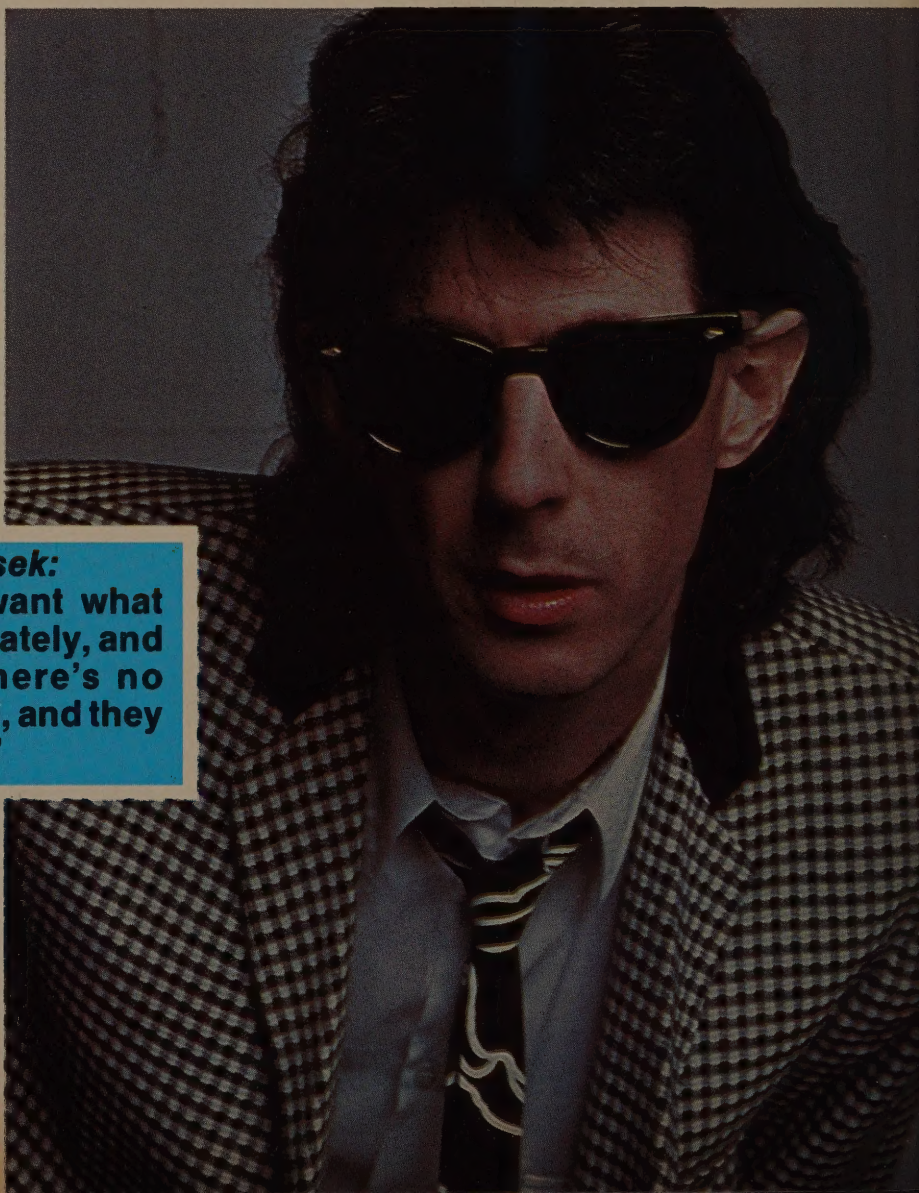
*"Charley, you have to go on the road, man. The most beautiful girls show up at the gate. It's a dream, man, just a dream!"*

**The Cars' Ric Ocasek:**

*"A lot of times people want what they don't have so desperately, and when they do get it, there's no reason to want it anymore, and they look for something else."*

**Journey's Steve Perry:**

*"My first tour with the band was really wild. We had all the old Journey fans on one side of the hall and all the new fans on the other."*









# ROCK & ROLL Revue



Our always alert photo staff snapped this gem moments before Sting's arrest. It seems that the defiant lead singer of the Police is a compulsive graffiti artist, having totally defaced dozens of Holiday Inns across the country.



Heart's Howard Leese struck it rich during a recent appearance on *The Dating Game*. He won a weekend with Nancy Wilson. Meanwhile, sister Ann and Stevie Nicks plot their revenge.



Rumor has it that a prominent diet doctor convinced Meat Loaf to spend two weeks in a steam bath, without food. Then, after changing his name to String Bean, the skimpy leotard pictured here will comprise the singer's total wardrobe on his next tour.



Olivia Newton-John's (*Let's Get*) *Physical* was deemed unsuitable for airplay by a number of prudish radio stations. Their decision was based on an incident at Marineland where the park's dolphin sexually molested dozens of women after Olivia crooned the song's suggestive lyrics in his ear.



After reading *Hit Parader's* review of The Clash's most recent album, Paul Simonon and a couple of other band members visited our offices. Our editor's journalistic integrity is intact, but he's still searching for his missing teeth.



Holmes or Cooney. Cooney or Holmes. Peter Townshend hesitates for a moment before calling his bookie to wager on the heavy-weight fight.



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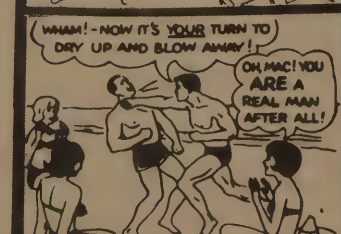
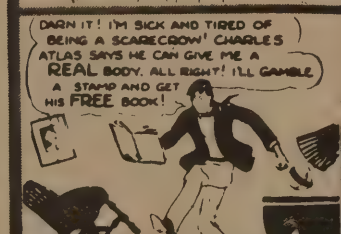
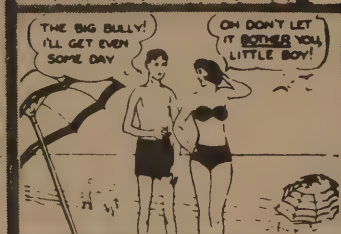
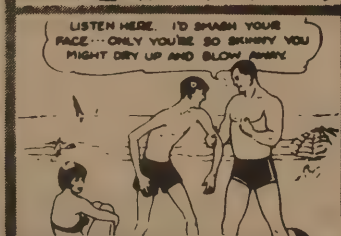


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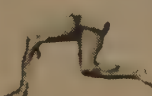
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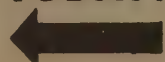


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**"P**atience can be a virtue," .38 Special's Jeff Carlisi said as a sly smile creased his bearded face. "But sometimes it can be a royal pain in the ass."

For six long years, .38 Special displayed huge amounts of patience. They toured the nation for ten months a year, and recorded hard-rocking albums like **Special Delivery** and **Rockin' Into The Night** that won them a small but dedicated national following.

Despite all their efforts, however, they were going nowhere fast. Then, as Carlisi explained, "just when we were beginning to wonder if we'd ever be more than an opening act, everything started to change." With the release of last year's million-selling **Wild Eyed Southern Boys**, .38 were suddenly hot.

The album shot up the charts while spawning two hit singles, *Hold On Loosely* and *Fantasy Girl*, which garnered airplay in parts of the country that never before knew they existed. After all those years of playing what guitarist Don Barnes jokingly called "eight-nights-a-week rock and roll," .38 Special's patience was rewarded.

"All of a sudden the whole world opened up for us," vocalist Donnie Van Zant said, as he sat in the band's Atlanta recording studio. "We all felt that if we just

# .38 SPECIAL

## THE TURNING POINT

### **Southern Rockers No Longer Bite The Bullet**

by Andy Secher

kept pluggin' away, good things would start happening for us. We believed in what we were doing—even when things weren't going so well. Hell, when we were just starting out, third on the bill at some gigs, we still hit the stage like we were the headliners. In our heads we *were* the headliners," he laughed. "We thought that every last person out there had paid just to see us. That's why a little success now won't change our attitude one lick. The only difference is that now we got a few more people out there who agree with us."

Obviously the success of **Wild Eyed Southern Boys** hasn't dampened any of .38's hard rockin' energy. Their new album, **Breakin' Loose** is another potent dose of that "pop/boogie" sound. On songs like *Back On The Track* and *Rock 'n'*

*Roll Prisoners*, Van Zant, Carlisi, Barnes, bassist Larry Junstrom and drummers Steve Brookins and Jack Grondin use deft instrumental skills and multi-faceted songwriting talents to show why they're one of the premier bands south of the Mason-Dixon line.

"We try to capture our live sound on record," Van Zant explained. "It's something that's almost impossible to do, but we've been gettin' closer and closer with each album. This is the closest we've come yet. The music's straight-forward, but we've made very good use of the studio. We spent about five or six weeks just getting the material ready for this album. Jeff, Don and I all had a ton of stuff we wanted to try out, so we took some extra time to get it all together. That approach really paid

off. We've got songs like *Firestarter* and *Chain Lightnin'* which are 'killers.' I love every record we've ever done," he added with a grin, "but I've got to admit that I'm just head-over-heels in love with this one."

Now that their new album is completed, Van Zant and cohorts can't wait to pack their bags and hit the rock and roll trail, putting together their most ambitious tour schedule ever. In addition to a five-month-long American jaunt, they'll perform in England and on the Continent. As Van Zant explained, "for .38 Special home is where the amps are."

"We were all gettin' more than a little itchy after sittin' around the studio for three months working on the album," he said. "We feel more at home on the road. Making records is important to us as we learn the tricks of using the recording studio, but playin' live is still what it's all about. This'll be the first tour that we'll be able to headline everywhere, and that'll be a gas. Gettin' on stage for two hours every night will be heaven. We're like a puppy dog," he added with a smile, "you pat the dog on the head and he'll run circles for you all day. Well, the people gave us a pat on the head with the last album. Now we're ready to run circles for them any chance we get." □



.38 Special, from left: Jack Grondin, Larry Junstrom, Donnie Van Zant, Don Barnes, Jeff Carlisi, Steve Brookins.



# WHAT BECOMES A LEGEND MOST?

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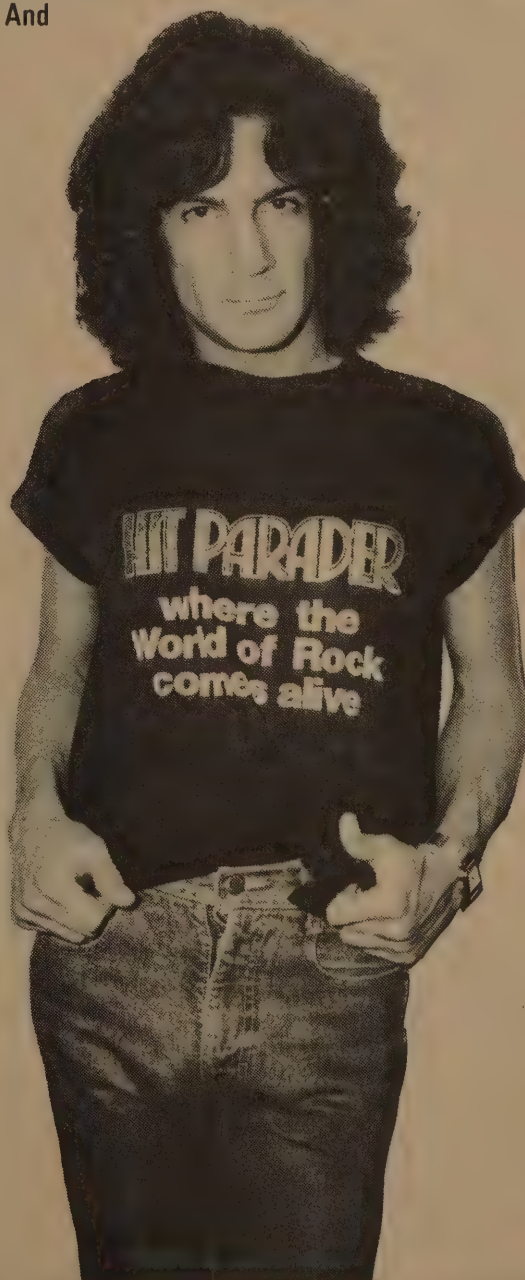


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**D**evo, those five musical spuds from Akron, Ohio, are living proof that new ideas are often met with fear and resistance. It's been four years since they burst on the scene with their debut LP, **Q: Are We Not Men? A: We Are Devo!**, and that outrageous performance of a humorously reworked version of *Satisfaction* on **Saturday Night Live**.

Despite quality albums and constant touring Devo remains one of the best kept secrets in rock and roll. As witnessed by shows from their most recent tour (which included two sold-out 6,000-seat Radio City Music Hall gigs), the band has developed into a powerhouse rock unit, with a highly original stage show. By fusing basic rock and roll with a funky back beat, Devo's

Granted, on their first album (they now have four plus a six-song live EP) there were a few tracks that are off-the-wall, especially the title song. But there are also songs like *Mongoloid*, a straightahead classic rocker that highlights the current set and was a portent of things to come, a direct predecessor to *Whip It*.

About *Mongoloid* Mark says, "It had something for everybody — twisted lyrics for the intellectual elite and the jock beat under it." To emphasize the direction of the band, Mark states the obvious: "Devo is an energy band more than anything."

focal point. We saw ourselves as a healthy energy that says, 'Wait. You don't have to buy that rap. You don't have to eat the same turds every day.' *Question* this shit before you mindlessly consume it. Say to yourself, 'Why am I doing this?'

"Kids go to a Ted Nugent or AC/DC concert and they come back subliminally saying, 'PCP is a cool drug, puking on somebody next to me is cool and it's OK to be stupid and to be an asshole!' But they come back from a Devo concert subliminally thinking, 'Hey, maybe it's right to question authority and make decisions based on

**Q: What is Devo talking about?**

**A: You don't have to eat the same turds everyday.**

# DEVO

## DIFFERENT FROM THE OTHERS



Robert Maheu

**Expect  
No Answer  
Other Than  
Your Own**

by Steve Weitzman

performances blister with unique energy. They are as uplifting, exciting and danceable as any contemporary band.

Relaxing in his hotel room following a recent Washington, D.C. date, Devo lead singer Mark Mothersbaugh explains the problem: "A lot of kids who were afraid of our press — who never would have come see us because they never heard us on the radio — didn't really get interested in Devo until *Whip It* came out. People are afraid of new ideas."

On the subject of the band's beliefs and lyrical stance, Mark makes an impassioned and forthright speech. "We looked around and saw things in a state of De-evolution," he says. "We saw things falling apart. We saw technology, instead of making life easier for people, creating pain. We saw people in the middle of George Orwell's **1984** and not even knowing it because they were all victims of doublethink. If we could do anything, it would be to modestly push for the politics of **Brave New World**.

"We talk about people cooperating with each other and redefining what freedom means. In this country people think freedom means owning big cars that consume lots of energy, and taking advantage of the next guy, taking lots of drugs, becoming fat and stupid. That's a perversion of what freedom means. Freedom to be big babies. It's a sickness of Western Civilization, but America is the

information rather than misinformation and outmoded methods of thought.' "

After building up an appetite from the interview, Mark, synthesizer player Bob II (who still has his Devo outfit on) and several others decide to make a two A.M. stop at a still crowded local pizza parlor. One of the patrons spots Bob and asks him if he had gone to the Devo concert that night, an inquiry which provokes much laughter from him and Mark. As we wait in line to place our order, just the sort of unenlightened person Mark had referred to in his "free to be an asshole" speech, pushes his way to the front of the line. As this big hulking greaser passes by diminutive, bespectacled Mark, he stops and looks him right in the eye.

"I'm DANGEROUS," the offender grunts.

Mark looked back at him amused. "I never doubted that for a moment," he replied. □



**S**horty Medlocke sat on the porch picking his five-string banjo as I drove up to the house on the west side of Jacksonville, Florida. His wife, Nita, sat in the living room sewing a split seam on Rick's denim jacket, while out back Blackfoot's lead singer worked under the hood of his candy-apple red '48 Ford pickup.

At the age of 69, Shorty is the world's oldest rock star, having learned the blues decades ago working alongside blacks as a sharecropper in Georgia, becoming a folk hero by entertaining anyone who'd listen. In his youth, Shorty hopped freight trains with a banjo strapped to his back. By the time little Ricky had pulled through childhood health problems, the two Medlockes became a well-known duo, performing on local TV shows.

Shorty was a source of inspiration for young rock musicians in Jacksonville. The members of Lynyrd Skynyrd spent many hours on his front porch, while the wise man picked his guitar and related his adventures. Rick went on to become a rock musician, first with several bands,

# Roots

## Blackfoot's Rick Medlocke

**Each month *Hit Parader* takes a rock star back to his old neighborhood. This month we join Blackfoot's lead singer Rick Medlocke in Jacksonville, Florida, the home base for many prominent musicians, including members of the Rossington-Collins Band and Molly Hatchet.**

by Charley Crespo

as "a professional rock band." When he's back in Jax, he spends a great deal of time with the elder Medlockes, in the house where many memories are stored. One small, crowded room holds most of the family musical equipment, a potpourri of guitars, dobros, even cellos and vintage windup 78 r.p.m. victrolas. Just outside the

bets. The nearby schools are still intact, including the junior high school Rick swears was *meant* to resemble a prison, what with barbed wire stretching the length of the fence that closed off the area.

"See this liquor store here?" Rick asked as we began a tour of the Woodstock area of Jacksonville. "This is where we used to

racing scene, is much calmer now. Trouble-shooting rebels no longer command the parks or main avenues. Now, the strip is dotted with fast-food chains.

"You'd come out here Friday and Saturday nights and see some great cars," said Rick. "You'd see everything — '57 Chevys, '58 Vettes, '57 T-Birds, great pickups. I was already riding with the guys when I was 10 or 12."

The small house at 1437 Detroit Street, where Rick lived until he was about 15, is boarded up now. Rick walked around and pointed out little bits of construction, including the tree that held his tree house.

"I used to shoot people with a bee-bee gun," he said with a smirk. "This was a dirt road here, where Mom had her ringer washer. It was all woods then, no houses, and that used to be our little baseball field. It brings back a lot of old memories. I learned to play my first guitar here. It freaks me out a little bit."

A neighbor strolled by, introduced himself and said the house had been condemned several times since the Medlockes moved out, but the owner kept renting it out anyway. The man said he finally bought the house and has committed himself to renovating it. Rick was overjoyed to find out his old home has a future.

Times have changed since young Rick was a patrolboy at Annie R. Morgan High School. Across the street, some of the neighborhood's younger folk stood and stared quietly. Rick walked over to say hello and was besieged with requests for autographs. He told them he used to live there. Some of the parents, drinking beers by a parked pick-up truck, said they remembered Shorty. The kids asked Rick if he was planning to move back to the little house.

"No," Rick said, a nostalgic tone returning to his voice. Long-missed memories of times past ran through his heart and lumped his throat. "No, I don't think so." □



Shorty Medlocke jamming with young Rick, just a chip off the old block.

then with Blackfoot, and for a brief period, with Skynyrd. Up until his recent stroke, Shorty would often travel alongside his son, playing an occasional song with Blackfoot.

Rick lives out of a suitcase these days, touring the world with what he describes to townspeople

room a wall is decorated with several rifles.

A few blocks from Medlocke's house is the dog track where Rick and his childhood buddies, too young to gain legal admittance, would climb the pine trees by the edge of the track, sneak a peak at the races and place their own

roll winos for dough. It wasn't a nice thing to do, but it was survival. Those were *our* rules."

Woodstock Park, where all the guys hung-out all night despite the town's 11 p.m. curfew, is empty now, and Edgewood Avenue, a main strip known for its heavy cruising and drag



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## LET'S GET IT UP

(As recorded by AC/DC)

MALCOLM YOUNG  
ANGUS YOUNG  
BRIAN JOHNSON

Loose lips  
Sink ships  
So come aboard  
For a pleasure trip  
It's high tide  
So let's ride  
The moon is risin'  
And so am I.

I'm gonna get it up  
Never gonna let it up  
Cruisin' on the seven seas  
A pirate of my lovin' needs  
I'll never go down  
Never go down.

So let's get it up  
Let's get it up  
Get right up yeah  
Let's get it up  
Right to the top  
Let's get it up  
Right now.

Loose wires cause fires  
Gettin' tangled in my desires

So screw 'em up and plug 'em in  
Then switch it on and start all over  
again.

I'm gonna get it up  
Never gonna let it up no  
Tickin' like a time bomb ooh yeah  
Blowin' out the fuse box  
I'll never go down  
Never go down.

So let's get it up  
Let's get it up  
Get it up oh oh  
Let's get it up  
Right to the top  
Let's get it up  
Right now.

Oh let's get it up  
Come on  
Let's get it up hey  
Get, get it  
Let's get it up  
Switchin' it on  
Start it up  
Let's get it up.

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## I BELIEVE

(As recorded by ChilliWack)

BILL HENDERSON

I was lost in time  
Feelin' like the victim of a perfect  
crime  
Until that night I met you  
How was I to know just what your  
love could do  
Now I believe there has been a  
change in me  
I believe that it was meant to be.  
Can't you see I believe in you and me  
It's so easy so damn easy to see  
The way I feel for you  
And you for me.  
In the dark of night  
We can be what we would like to be  
And it's all right  
When it's you, you and me girl  
Well I feel like we're the only people  
in the world  
It's so easy so damn easy to see  
The way I feel for you  
And you for me.

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## RAIN IS FALLING

(As recorded by the Electric Light Orchestra)

JEFF LYNNE

Early in the morning the sun was up  
And the sky was a fairy blue  
Without a warning as I looked up  
My thoughts returned to you  
The noise in the city made the  
children run and hide themselves  
away  
Then thunder boomed and  
light'ning filled the sky.  
Ooh the rain is falling  
Ooh the rain is falling  
Ooh the rain is falling  
Will it wash away those lonely tears  
With their brand new time  
transporter  
They'll think maybe I fought to get  
away

But with all their great inventions  
And all their good intentions here I'll  
stay  
Down on the corner where the sun  
has shone  
The people gathered 'round then  
scattered  
As the raindrops hit the ground.  
Looking from this window  
A thousand rivers running past my  
door  
Standing on an island  
Looking for some mark upon the  
shore  
I can see very clearly  
Nothing's really changed  
When lightening strikes across an  
empty sky.

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sion.

## SOUTHERN PACIFIC

(As recorded by Neil Young & Crazy Horse)

NEIL YOUNG

Down the mountainside to the coast  
line  
Past the angry tide  
The mighty diesel whines.  
And the tunnel comes  
And the tunnel goes  
Around another bend  
The giant drivers roll.  
I rode the high ball  
I fired the daylight  
When I turned 65  
I couldn't see right.  
It was Mister Jones  
We've got to let you go  
It's company policy  
You've got a pension though.  
Roll on Southern Pacific  
Roll on, on your silver rails  
Roll on Southern Pacific  
On your silver rails  
Through the moonlight.  
I put in my time  
I put in my time  
Now I'm left to roll  
Down the long decline.  
I ain't no brake man  
Ain't no conductor  
But I would be though  
If I was younger.  
(Repeat chorus)

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## SPIRITS IN THE MATERIAL WORLD

(As recorded by The Police)

STING

There is no political solution  
To our troubled evolution  
Have no faith in constitution  
There is no bloody revolution.  
We are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world.  
Our so-called leaders speak  
With words they try to jail you  
They subjugate the meek  
But it's the rhetoric of failure.  
We are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world.  
Where does the answer lie  
Living from day to day  
If it's something we can't buy  
There must be another way.  
We are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world  
Are spirits in the material world.  
Are spirits in the material world.

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## LEADER OF THE BAND

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

An only child alone and wild  
A cab'net maker's son  
His hands were meant for diff'rent  
work  
And his heart was known to none  
He left his home and went his lone  
and solitary way  
And he gave to me a gift  
I know I never can repay.  
A quiet man of music  
Denied a simpler fate  
He tried to be a soldier once  
But his music wouldn't wait  
He earned his love thru' discipline  
A thund'ring velvet hand  
His gentle means of sculpting souls  
Took me years to understand.

The leader of the band  
Is tired and his eyes are growing old  
But his blood runs thru' my  
instrument  
And his song is in my soul  
My life has been a poor attempt to  
imitate the man  
I'm just a living legacy  
To the leader of the band.  
My brother's lives were diff'rent  
For they heard another call  
One went to Chicago and the other  
to St. Paul  
And I'm in Colorado  
When I'm not in some hotel  
Living out this life I've chose  
And come to know so well.

I thank you for the music  
And your stories of the road  
I thank you for the freedom  
When it came my time to go  
I thank you for the kindness  
And the times when you got tough  
And papa I don't think I said "I love  
you" near enough.

The leader of the band  
Is tired and his eyes are growing old  
But his blood runs thru' my  
instrument  
And his song is in my soul  
My life has been a poor attempt to  
imitate the man  
I'm just a living legacy  
To the leader of the band  
I am the living legacy  
To the leader of the band.

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## OPEN ARMS

(As recorded by Journey)

S. PERRY  
J. CAIN

Lying beside you here in the dark  
Feeling your heart beat with mine.

Softly you whisper you're so sincere  
How could our love be so blind.

We sailed on together  
We drifted apart  
And here you are by my side.

So now I come to you with open  
arms

Nothing to hide  
Believe what I say

So here I am with open arms  
Hoping you'll see what your love  
means to me  
Open arms.

Living without you living alone

This empty house seems so cold.

Wanting to hold you  
Wanting you near  
How much I wanted you home.

But now that you've come back  
Turned night into day  
I need you to stay.

So now I come to you with open  
arms

Nothing to hide  
Believe what I say

So here I am with open arms  
Hoping you'll see what your love  
means to me  
Open arms.

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## FOR THOSE ABOUT TO ROCK (We Salute You)

(As recorded by AC/DC)

MALCOLM YOUNG  
ANGUS YOUNG  
BRIAN JOHNSON

Yeah yeah

We roll tonite

To the guitar bite yeah yeah  
Stand up and be counted  
For what you are about to receive  
We are the dealers  
We'll give you everything ya need  
Hail, hail to the good times  
Cuz rock has got the right of way  
Ain't no legend  
Ain't no cause  
We're just living for today.

For those about to rock  
We salute you  
For those about to rock  
We salute you.

We rock at dawn on the front line  
Like a bolt right outta the blue  
The skies alight with the guitar bite  
Heads will roll and rock tonite.

For those about to rock  
We salute you  
For those about to rock  
We salute you  
For those about to rock  
We salute you  
Yes we do  
For those about to rock  
We salute you.

We're just a battery for hire with  
guitar fire

Ready and aimed at you  
Pick up your balls and load up your  
cannon  
For a 21-gun salute.

For those about to rock (fire)  
We salute you  
Oh for those about to rock  
We salute you  
For those about to rock (fire)  
We salute you  
Oh fire, we salute you  
We salute you  
For those about to rock  
We salute you  
For those about to rock  
We salute you.

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## DADDY'S HOME

(As recorded by Cliff Richard)

JAMES SHEPPARD  
WILLIAM MILLER

You're my love, you're my angel  
You're the girl of my dreams  
I'd like to thank you for waiting  
patiently  
Daddy's home, daddy's home to  
stay.

How I waited for this moment to be  
by your side  
Your best friend's around and told  
me you had teardrops in your eyes

Daddy's home, daddy's home to  
stay.

It wasn't on a Sunday  
Monday and Tuesday went by  
It wasn't on a Tuesday afternoon  
All I could do was cry  
But I made a promise that you  
treasure

I made it back all to you  
How I waited for this moment to be  
by your side  
Your best friend's around and told  
me you had teardrops in your eyes  
Daddy's home, daddy's home to  
stay.

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## ALL OUR TOMORROWS

(As recorded by Eddle Schwartz)

EDDIE SCHWARTZ  
DAVE TYSON

Baby, baby here look at me  
Yes I know, I know, I know  
Maybe, maybe it's not worth a damn  
All the things we do to ourselves we  
don't understand  
But who can say what tomorrow will  
be.

We'll see all our tomorrows  
Find their own way  
And hear the sound of a distant  
thunder fading away  
For every lonely night  
We'll make our own, brand new

delight  
And take all the comfort we may.

I found love in the strangest place  
And refuge from the cold of night in  
a stranger's face  
Your face baby.

Baby, baby just look at me  
Yes it shows, how it shows  
Nothin' worked out like I thought it  
would

I could've done worse you know  
So I must have done good  
And who can say what tomorrow will  
be.

(Repeat chorus)

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## LET'S STAND TOGETHER

(As recorded by Melba Moore, Gene McFadden and John Whitehead)

GENE McFADDEN  
JOHN WHITEHEAD  
MELBA MOORE

Let's stand together people  
One by one  
I know together we can overcome  
Let's stand together people  
Hand in hand  
Together we can build a better land.

There's always something wrong in  
the world today  
But the problems won't change by  
themselves  
And they won't go away  
It's up to us just to make it right  
There's lots of problems  
And they won't change overnight.

And no matter how long it takes  
We've got to change it  
We've got to prepare our kids to  
rearrange it  
Me and you, you and me.

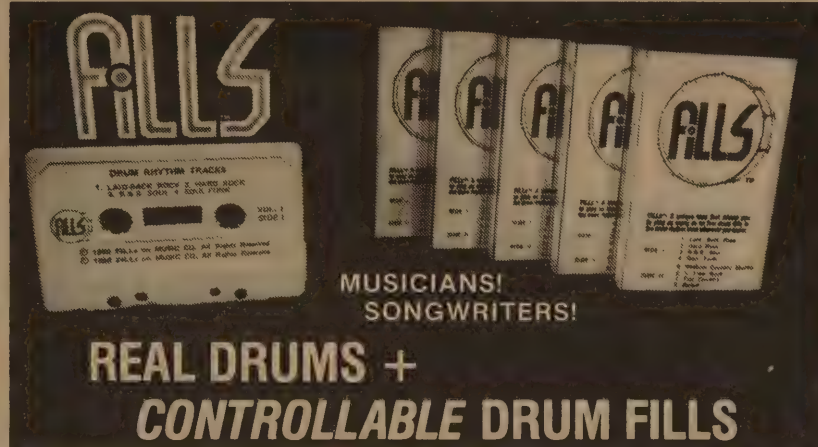
Let's stand together people  
One by one  
I know together we can overcome  
Let's stand together people  
Hand in hand  
Together we can build a better land.

Here's some advice I wanna' give to  
you  
Let's teach the children all the right  
things to do  
And when they're older and they're  
in control  
Maybe then the world will straighten  
out  
And stop being so cold.

And no matter how long it takes  
We're gonna' change it  
We're gonna' prepare our kids to  
rearrange it  
I said you and me, me and you.

Let's stand together people  
One by one  
I know together we can overcome  
Let's stand together people  
Hand in hand  
Together we can build a better land.  
(Repeat)

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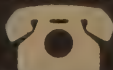
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## POWER PLAY

(As recorded by Molly Hatchet)

STEVE HOLLAND

What you gonna do  
When you're feelin' blue  
You think you're lookin'  
At some river run dry  
Well it's nothing new  
Still the same old dues  
There ain't no reason for asking  
why.

'Cause it's a power play  
Just like yesterday  
There ain't no second guessing now  
Well you had your way  
So what can you say  
One shot is all you're allowed.

There's a catch 22  
Just waitin' on you  
Try talkin' your way out of this  
For all those lies  
There behind your eyes  
I'll know it's something  
I'll never miss.

'Cause it's a power play  
Did you know your way  
Did you burn all your bridges behind  
Is there another way back  
To that good old track  
Or are we just wastin' our time.

What you gonna do

When you're feelin' blue  
You think you're lookin'  
At some river run dry  
Well it's nothing new  
Still the same old dues  
There ain't no reason for asking  
why.

'Cause it's a power play  
Just like yesterday  
There ain't no second guessing now  
Well you had your way  
So what can you say  
One shot is all you're allowed.

'Cause it's a power play  
Did you know your way  
Did you burn all your bridges behind  
Is there another way back  
To that good old track  
Or are we just wasting our time.

'Cause it's a power play  
Just like yesterday  
There ain't no second guessing now  
Well you had your way  
So what can you say  
One shot is all you're allowed.

'Cause it's a power play  
Did you know your way  
Did you burn all your bridges behind  
Is there another way back  
To that good old track  
Or are we just wasting our time.

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## THAT GIRL

(As recorded by Stevie Wonder)

STEVIE WONDER

That girl thinks that she's so fine  
That soon she'll have my mind  
That girl thinks that she's so smart  
That soon she'll have my heart  
She thinks in no time flat  
That she'll be free and clear to start  
With her emotional rescued love  
That you'll leave torn apart.

That girl thinks that she's so bad  
She'll change my tears to joy from  
sad  
She says she keeps the upper hand  
'Cause she can please her man  
She doesn't use her love to make  
him weak

She uses love to keep him strong  
And inside me there's no room for  
doubt

That it won't be too long  
Before I tell her.

That I love her  
That I want her  
That my mind, soul and body need  
her

Tell her that I'd love to  
That I want to  
That I need to do  
All that I have to, to win her love.

I've been hurting for a long time  
And you've been playing for a long  
time

You know it's true  
I've been holding for a long time  
And you've been running for a long  
time  
It's time to do  
What we have to do.

That girl  
That girl yeah yeah yeah yeah yeah.

That girl knows every single man  
Would ask her for her hand  
But she says her love is much too  
deep

For them to understand  
She says her love has been crying  
out

But her lover hasn't heard  
But what she doesn't realize  
Is that I've listened to every word  
That's why I know I'll tell her.

That I love her  
That I want her  
That my mind, soul and body need  
her

Tell her that I'd love to  
That I want to  
That I need to do  
All that I have to, to win her love.

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## FEEL LIKE A NUMBER

(As recorded by Bob Seger & The  
Silver Bullet Band)

BOB SEGER

I take my card and I stand in line  
To make a buck I work overtime  
"Dear Sir" letters keep comin' in the  
mail.

I work my back 'till it's racked with  
pain  
The boss can't even recall my name  
I show up late and I'm docked  
It never fails.

I feel like just another  
Spoke in a great big wheel  
Like a tiny blade of grass  
In a great big field.

To workers I'm just another drone  
To Ma Bell I'm just another phone  
I'm just another statistic on a sheet.

To teachers I'm just another child  
To I.R.S. I'm another file  
I'm just another consensus on the  
street.

Gonna cruise out of this city  
And head down to the sea  
Shout out at the ocean  
"Hey it's me."

Feel like a number  
Feel like a number  
Feel like a stranger  
A stranger in this land  
I feel like a number  
I'm not a number  
I'm not a number  
Damn it I'm a man  
I said I'm a man.

Gonna cruise out of this city  
And head down to the sea  
Shout out at the ocean  
"Hey it's me."

Feel like a number  
Feel like a number  
Feel like a stranger  
A stranger in this land  
I feel like a number  
I'm not a number  
I'm not a number  
Damn it I'm a man  
I feel like it  
Feel like it  
Feel like it.

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ing Co.



## CENTERFOLD

(As recorded by The J. Gells Band)

### SETH JUSTMAN

Doe she walk  
Does she talk  
Does she come complete  
My homeroom, homeroom angel  
always pulled me from my seat  
She was pure like snowflakes  
No one could ever stain  
The memory of my angel could  
never cause me pain  
The years go by  
I'm lookin' through a girly magazine  
And there's my homeroom angel  
On the pages in between.

My blood runs cold  
My memory has just been sold  
My angel is the centerfold  
Angel is the centerfold  
My blood runs cold  
My memory has just been sold  
Angel in the centerfold.

Slipped me notes under the desk  
While I was thinkin' about her dress  
I was shy I turned away  
Before she caught my eye  
I was shakin' in my shoes  
Whenever she flashed those baby

## blues

Something had a hold on me  
When angel passed close by  
Those soft, fuzzy sweaters  
Too magical to touch  
To see her in that negligee is really  
just too much.

My blood runs cold  
My memory has just been sold  
My angel is the centerfold  
Angel is the centerfold  
My blood runs cold  
My memory has just been sold oh  
yeah

Angel in the centerfold  
Na na na na na na  
Na na na na na na.

It's okay I understand  
This ain't no never, neverland  
I hope that when this issue's gone  
I'll see you when your clothes are on

Take your car yes we will  
We'll take your car and drive it  
We'll take it to a motel room  
And take 'em off in private  
A part of me has just been ripped  
The pages of my mind are stripped

Ah no I can't deny it  
Oh yea I guess I gotta buy it.  
(Repeat chorus)

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## OUTLAW

(As recorded by Riot)

### GUY SPERANZA MARK REALE

Down below the border  
Robbed a bank in Mexico  
Half crazed on tequila  
Half a million in gold.

There's thunder in the ground  
I can hear the sounds  
A show down in the distance  
They're gonna ride 'em down.

Bet your life on a silver ball  
Spin it 'round the wheel  
Will it land on the black or the red  
Outlaw got no deal.

When he gambled with women  
Kept an ace up his sleeve  
Always got what he came for  
Never placed it clean.

Then he was blinded by passion  
Playin' in a game of fools  
Thought she was lucky, thought she  
was his best bet  
Guess you find out when you lose.

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ROLLING STONES ○ ○ ○ ○  
STONES TONGUE ○ ○ ○  
SEX & DRUGS & ROCK & ROLL ○  
OZZY OSBOURNE ☆  
LITTLE RIVER BAND ○  
REO HIGH INFIDELITY ☆  
MOTORHEAD ☆  
FOGHAT ○ ○ ○ ○  
PAT BENATAR ☆  
MOLLY HATCHET ☆  
LENE LOVICH ☆  
POLICE - BADGE ☆  
JOE JACKSON ☆  
ELVIS COSTELLO ☆  
BEATLES ○ ○ ○ ○  
IRON MAIDEN ☆  
QUEEN ☆ ☆ ☆  
BOSTON ☆  
LENNON ☆  
SCORPIONS ☆  
AEROSMITH ☆  
BILLY SQUIRE ☆  
TOM PETTY ☆  
DEF LEPPARD ☆  
GENESIS ☆

LYNYRD SKYNYRD ☆ ☆ ☆  
BLACK SABBATH ☆ ☆ ☆  
TED NUGENT ☆ ☆ ☆  
BLUE OYSTER CULT ☆ ☆  
JUDAS PRIEST ☆ ☆ ☆  
REO SPEEDWAGON ☆ ☆  
PLASMATICS ☆  
JIMMY PAGE ☆  
AC/DC ☆ ☆  
RAINBOW ☆  
STARSHIP ☆  
ELPO ☆  
BLONDIE ☆ ☆  
RUSH ☆ ☆ ☆  
DOORS ☆ ☆  
UFO ☆ ☆  
THE WHO ☆ ☆  
YES ☆ ☆  
DEVO ☆  
CLASH ☆  
B52 ☆  
BLACKHEAD ☆  
VAN HALEN ☆  
SAXON ☆  
POLICE ☆ ☆

### CATALOG 501

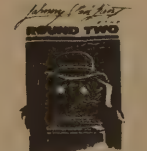
FAST SERVICE MONEY ORDERS ARE SHIPPED SAME DAY  
ALLOW 3 WEEKS FOR CHECKS  
NEW YORK STATE RESIDENTS ADD APPLICABLE SALES TAX  
ROCK TOPS, Dept. D 3  
NEW HAMPTON, N.Y. 10958



ROLLING STONES  
T-SHIRT \$7.50 W/285  
JERSEY \$9.50 JW285



RAINBOW (2 SIDED)  
DIFFICULT TO CURE  
T-SHIRT \$7.50 G8  
JERSEY \$12.00 JG8



JOHNNY VAN ZANDT  
ROUND TWO (2 SIDED)  
T-SHIRT \$8.50 G12  
JERSEY \$12.50 JG12



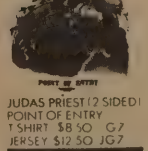
ADAM & THE ANTS  
T-SHIRT \$10.00 JD2



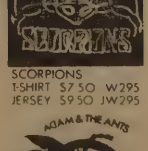
STONES TONGUE  
T-SHIRT \$7.50 W/284  
JERSEY \$9.50 JW284



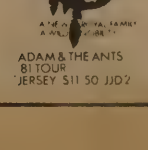
PRETENDERS  
2 SIDED 81 TOUR  
T-SHIRT \$10.00 BT1



JUDAS PRIEST (2 SIDED)  
POINT OF ENTRY  
T-SHIRT \$8.50 G7  
JERSEY \$12.50 JG7



SCORPIONS  
T-SHIRT \$7.50 W/295  
JERSEY \$9.50 JW295



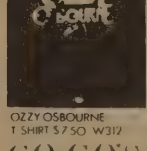
ADAM & THE ANTS  
81 TOUR  
JERSEY \$11.50 JD2



KROKUS  
2 SIDED 81 TOUR  
T-SHIRT \$8.50 G6  
JERSEY \$12.50 JG6



BLACK SABBATH  
T-SHIRT \$7.50 W/279  
JERSEY \$9.50 JW279



OZZY OSBOURNE  
T-SHIRT \$7.50 W312



THE GO-GO'S  
T-SHIRT \$10.00 BT2  
JERSEY \$11.50 JBT2



IRON MAIDEN  
KILLERS (2 SIDED)  
T-SHIRT \$8.50 G9  
JERSEY \$12.50 JG9



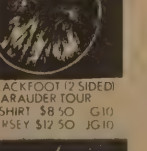
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FATAL TOUR  
PROGRAM 5425 TP2



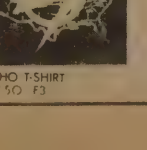
RUSH  
MOVING PICTURES  
T-SHIRT \$7.50 MM1



DEF LEPPARD  
T-SHIRT \$7.50 W/294



BLACKFOOT (2 SIDED)  
MARAUDEUR TOUR  
T-SHIRT \$8.50 G10  
JERSEY \$12.50 JG10



WHO T-SHIRT  
\$7.50 F3



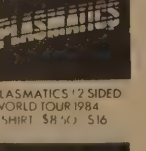
OZZY OSBOURNE  
T-SHIRT \$7.50 W111



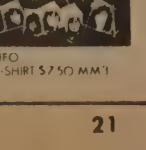
JOURNEY-ESCAPE  
T-SHIRT \$7.50 W119  
JERSEY \$9.50 JW119



PAT BENATAR  
T-SHIRT \$7.50 W303



PLASMATICS (2 SIDED)  
WORLD TOUR 1984  
T-SHIRT \$8.50 S16



UFO  
T-SHIRT \$7.50 MM3



JUDAS PRIEST POSTER  
P15-1B2 \$4.50



IRON MAIDEN KILLERS  
HAT \$7.00 BCG4



# Record Reviews

by Roy Trakin

AC/DC

## For Those About To Rock Kiss

### The Elder

Hell hath no fury like a heavy-metal fan scorned. Contrary to popular opinion, the current crop of headbanging loyalists are both astute and faithful — as long as you give them what they want.



© Robert Ellis

Which brings us to today's match — current heavy-weight champ AC/DC against aging and fast-fading former titleholders Kiss. And it turns out every bit the mismatch it seems.

If creeping self-consciousness is the signal of decay for a heavy-metal band (unless, like Rush or Styx, it turns into middle-brow "art-rock"), then AC/DC have nothing to worry about. These manic Aussies flaunt their libido in thunderous torrents of power chords, flogging their phallic message as blatantly as, for instance, Prince, except with AC/DC sex is equated with the violence of war, which is not particularly erotic.

That AC/DC are able to communicate their savage, predatory view of human

relationships to a mass audience, then, is no small feat. But, aside from the message, AC/DC refuse to compromise their sound to accommodate radio, like every popular heavy-metal band from the Stones on down are forced to do. AC/DC has turned the trick without radio's help, and **For Those About To Rock** is probably not about to break that record, either. Not with imagery like *Let's Get It Up*, *Inject The Venom*, *Breaking The Rules* and *Night Of The Long Knives*. Without much critical fanfare, AC/DC has become the most popular revolutionary punk-rock band in the world, preaching a Reichian solution of release through ejaculating cannon-fire. It's a tribute to AC/DC that, even as they rest at the top of the heap, they've never gotten carried away into believing they were anything more than physical noisemakers. By recognizing their rational limits, AC/DC's dirty double entendres smash our nervous system where it hurts, right below the belt.



Kiss' latest effort shows the once-influential masked men committing heavy-metal's unpardonable sin: stretching out to a (horrors!) concept album, replete with (say it ain't so, Gene!) a symphony orchestra and (no, not one of those, too!) St. Robert's

Men's Choir. **The Elder** is Kiss' modest, but pathetic, attempt to do a **Tommy**-styled epic, a desperate try for the maturity and greeting-card-inspired pseudo-grandeur of a Journey or Yes or Genesis. Without even the humor of Blue Oyster Cult, either.

On **The Elder** Kiss tries to appear up, only to emerge old and nearly washed up. With this LP, Kiss have once and for all outsmarted themselves, surrendering their place in the front ranks of the charts to AC/DC, who long ago learned that the only philosophy worth communicating is a non-stop barrage of buzzsaw riffing. In the heavy metal universe it pays to stick to your guns.

Joan Jett and the  
Blackhearts

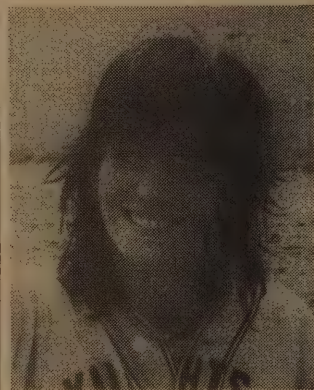
### I Love Rock 'N Roll

Joan Jett's post-Run-aways solo debut last year was unexpected. Veteran pop producers Kenny Laguna and Ritchie Cordell discovered the precise mix of bubble-gum and heavy metal, and Ms. Jett emerged as the only American rocker besides Suzi Quatro to successfully mine the fertile turf of mid-'70s Anglo-glitter, as represented by groups like Mud, Sweet and Gary Glitter.

**I Love Rock 'N Roll** partially abandons the first LP's studio eclecticism in favor of a raw, live feel. Unfortunately, it sacrifices subtlety for unabashed power chords in the bargain. The newly-streamlined quartet is more than up to the task, but the sweet edge of innocence so effective on her debut LP, is

overshadowed here by mock-macho bravado.

Still, **I Love Rock 'N Roll** has its warming moments, especially in the title-track and in laments like *Love Is Pain* and *You're Too Possessive*, where metallic preening is offset by evocative, double-tracked girl-group vocals. Last year's **Joan Jett** boasted a smart choice of covers in the effectively campy *You Don't Own Me* and the right-on Gary Glitter tracks. **I Love Rock 'N Roll** stumbles on



Dennis Zenick/HOLLY STRIP PHOTOGRAPHY

an inappropriate Tommy James number, *Crimson And Clover*, and a surprisingly leaden *Bits And Pieces*. On the final cut, *Little Drummer Boy*, Joan Jett shows that little girl vulnerability underneath the tough strut. Her female-Keith Richards-stance has a universal human touch and carries hard-rock beyond gender.

### Pink Floyd A Collection Of Great Dance Songs

Another piss in the abyss from your favorite limey misogynists, who make ze joke at ze expense of the currently-fashionable dance-oriented rock crowd. **A Collection Of Great**



**Dance Songs** is, of course, nothing of the sort, but rather an odd Greatest Hits package designed to show that Pink Floyd is as avant as the most determined 'no wavers,' and has been, since the '60s. The LP includes material from as early as 1971, with **Meddle's** *One Of These Days* (which foreshadows the atmospheric synth work of Eno) right up to last year's rather unlikely mega-smash, *Another Brick In The Wall, Part 2*, which proved that Floyd could be just as shamelessly crass as Sammy "Candyman" Davis, milking a children's choir for a desperately-needed hit single.



But I have not come to bury Pink Floyd; nor have I come to praise them, either. Creating their private rock legend through concept albums is no small feat, even if, as last year's multi-platinum success proved, as simple and monolithic as building a wall. But **A Collection Of Great Dance Songs** has no central idea, other than the crassest recycling of product. Only *Money* has been given a new treatment, which sounds placid and dull compared to the crisp original. Furthermore, Floyd's old songs come off woefully out of context away from the larger works to which they belong.

The grim gloom-and-doom-saying of *The Wall* could only be excused if it was seen as the last/first step of an existential *cul de sac*, to be followed by the initial brick-laying of a new consciousness. That it has led to this inexplicably lazy repackage, cynically foisted upon the public for Xmas consumption, is reason enough to deprive Pink Floyd of their artistic ally since madman Syd Barrett founded the band almost

two decades ago — the benefit of the doubt.

#### Frank Sinatra **She Shot Me Down**

Eat your heart out Bryan Ferry, and you, too, David Bowie. No one in rock can sing a ballad like the 66-year-old Sinatra and **She Shot Me Down** is an album-full of Hoboken-Frankie leaning into a slew of saloon song laments like only he can. If wimps like Barry Manilow or Neil Diamond have given pop crooning a bad name, Sinatra's latest effort confirms his immortal reputation. The Chairman's smoky, knowing vocals inject just the right amount of cynicism into Gordon Jenkins' absurdly corny yet totally wonderful, sentimental arrangements.

While in the past, Sinatra has revealed his true squareness with an unfortunate choice of inappropriate cover material, **She Shot Me Down** is perfectly tailored to his legendary skills. *Thanks For The Memory* fits him like a well-worn hush puppy while cry-in-your-martini classics like *Good Thing Going* and a Harold Arlen/Ira Gershwin medley are given a tragic scope by Sinatra's characteristically sanguine croon.

Only the hilariously overblown rendition of Sonny Bono's mock gypsy shoot-out saga, *Bang Bang*, and the awful pseudo-Cole Porter lyrics to *I Loved Her* mar Sinatra's impressive follow-up to last year's very successful comeback, *Trilogy*.

While it may seem difficult to imagine the crudely egotistical public Sinatra ever-feeling jilted, any pop fan who gives **She Shot Me Down** a chance should ignore the man's image and



simply dig his music. You have to admit, nobody does it better.

#### J. Geils Band **Freeze-Frame**

No veteran rock band deserves its belated commercial success more than these original purveyors of Beantown blooze. With last year's *Love Stinks*, the Geils Band achieved their long overdue hit single, and on **Freeze-Frame**, they take that breakthrough and run with it. Unlike their mired-in-metal cousins, Aerosmith, this carefree sextet has added the requisite modern touches — tribal rhythm machines, bleeping synths and staccato Stax horns punctuating the beat — while never straying far from their bar-band roots.

The title-track roars off the mark with a seething Graham Parkeresque rant, but songwriters Peter Wolf and Seth Justman never succumb to those lame AOR clichés as do so many



others. There is always the off-beat touch — often provided by Magic Dick's expressive harp — steering the material away from the overblown banality of the Boss Springstakes.

Elsewhere, *Centerfold* is a mock-naïve romance that takes the time-honored bagpipe riff from *The Mighty Quinn* and transports it into hit single territory, thanks to an emotionally-felt vocal by Faye Dunaway's ex-husband. Side two calls on the talents of Luther Vandross, Cissy Houston and Chic's Tawatha Agee to prove that J. Geils were blue-eyed soulsters long before it became fashionable.

**Freeze-Frame** is loaded with the kind of subtle **Tattoo You**-like pleasures which mark the efforts of

canny professional musicians comfortable in their craft — a happy marriage of calculation and inspiration.

#### Delbert McClinton **Plain' From The Heart**

Yeah, Delbert McClinton proves that a white man can sing the blues, but who cares? Well, you should.



Mark Hanauer

rootless-breath, because from the sound of this well-travelled, honorable craftsman's latest LP, he does, too. The Lubbock, Texas native may just have the sweetest yearn this side of Al Green.

On slow-burners like Otis Redding's *I've Got Dreams To Remember* or his own *Sandy Beaches*, those transcendent pipes are put to aching good use. But even good ole Delbert can't breathe life into the hoary clichés of the traditional *Rooster Blues* or *In The Midnight Hour*. And on the faster numbers, loping Del is left in the dust with the rather colorless backing efforts of the Muscle Shoals Rhythm Section.

Last year's Top-Ten single, *Giving It Up For Your Love*, shot Delbert McClinton into the public eye after almost three decades of paying dues. You can hear that experience in **Plain' From the Heart's** vulnerable vocals and mournful harp. When he sticks to what he does best, McClinton turns the limitations of his roots idiom into a myriad of musical possibilities, stretching from Buddy Holly's Texas through the rural South of Elvis Presley to the Caribbean Islands, all the way back to the big city streets, safe and sound, after an all-American round trip. □



# Celebrity Rate-a-Record

## with John Waite

**J**ohn Waite left the Babys last year, moved to New York and started a new band with an album due this spring. He doesn't play a great many records at home. When the vocalist does get an album, however, he plays it over and over again and then throws it out. Judging by the way he tossed records around at this session, we doubt he takes any care of his records while he has them.

We sat Waite in the deejay's chair and let him pick out a few singles from a pile of recent releases. Although some of the records had been out a few weeks, Waite had never heard most of these selections prior to the Rate-A-Record session.

### *Endless Love*, **Diana Ross**

I met her last week. She came by the studio with Gene Simmons. She's a nice woman, with a lot of talent. This is not what I remember her doing best. I liked her early Motown stuff better.

### *Maybe Tomorrow*, **Mink DeVille**

This should be good. Yeah, I like it alright. It's a good period song. I like his singing. He's a nice guy, with a lot of ability, too.

### *Central Park 'N West*, **Ian Hunter**

I've heard this before. It's a great rock and roll dance record, again with good lyrics. It should be a smash. He can't do much wrong by me. It's what rock and roll is about. You can dance to it and dig the lyrics.

### *Comic Strip Man (Bim Bam Slam)*, **Tiny Tim**

It would be cruel to say anything about this one. I don't think he's playing with a full deck.

### *(Si Si) Je Suis Un Rock Star*, **Bill Wyman**

My girlfriend said it was very good, but I don't know. You can dance to it, you can change tires to it, you can do anything to it. It's got a modern beat, but I don't know.

### *Talk Dirty*, **John Entwistle**

If I say anything, I'll talk dirty.

### *Labelled With Love*, **Squeeze**

That's intense, really intense. It certainly won't go over in America. Squeeze is a great band, the best new English band around. It's pop with intelligence.

### *Only For Sheep*, **The Bureau**

It's very good. Sounds like Eric Burdon & the Animals. That would be big in England. It's the kind of stuff that's big over there. Again, it wouldn't happen in America.

### *Radio Shoes*, **Bruce Cockburn**

No, just no.□



John Waite: "I don't think he's playing with a full deck."



# AC/DC

## ROCK'S FIRST FAMILY

### *The Thrilling Adventures Of The Naughty But Nice Kings Of The Hill.*

by Andy Secher

**O**n their first album, AC/DC sang: "It's a long way to the top if you wanna rock 'n' roll." Well, after seven years of creating a powerful collection of wall-shaking rock anthems, this Australian quintet has accomplished what they set out to do: They have climbed to the top of the rock mountain. The classic **Back In Black** sold an incredible eight-million copies, and their latest, **For Those About To Rock** is selling even faster than its illustrious predecessor. Guitarists Angus and Malcolm Young, vocalist Brian Johnson, bassist Cliff Williams and drummer Phil Rudd have shocked the world with the success of their heavy metal mania.

"We view rock and roll as a common denominator," lead vocalist Brian Johnson said. "We're just out there on stage tryin' to have a good time and hoping that everybody who's listening is enjoying it, too. Everybody should be able to get into what we play 'cause our music really comes from the heart."

Despite all of their current success, it has been a "long way to the top" for AC/DC. Their story begins in the highlands of Glasgow, Scotland, the birthplace of Angus and Malcolm Young, the youngest in a family of six children. An economic recession gripped Britain during the early 1960s and the Youngs relocated to Australia.

In their pre-teen years, Angus and Malcolm began playing rock and roll — often with musicians twice their age. By 1974 they had met another Scottish expatriate, the late Bon Scott, forming a band that Malcolm described as "being able to make music that the kids could relate to." The band was AC/DC.

Australia in the mid-1970s was a country more comfortable with performers like Helen Reddy and Olivia Newton-John than with pure-bred rockers, and AC/DC took



©Peter Mazel

The legendary Bon Scott: "We've played all the pits where beer bottles come whistling by your head all night long."



the nation's pub circuit by storm. The band played a mixture of revitalized Chuck Berry tunes as well as original numbers, quickly becoming the most outrageous act ever seen "down under."

Their show featured the striking contrast of a bare-chested, tattooed Bon Scott performing alongside baby-faced Angus, who dressed in the tattered schoolboy uniform that remains his trademark to this day. "We've played the pits, where beer bottles come whistling by your head all night long," Bon Scott said during AC/DC's first American tour. "Those were the people who liked you. The people who weren't in the mood to hear you would do something a little more drastic — like come up to the stage and punch you in the nuts."

Their unique image and stage dynamism attracted the attention of a small Australian record label, who signed AC/DC to their first contract, and directed the group into the recording studio to capture their live energy on vinyl. Aided by the production team of Harry Vanda and George Young (older

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**"The people who weren't in the mood to hear you would do something a little more drastic like come up to the edge of the stage and punch you in the nuts."**

---

brother of Angus and Malcolm), AC/DC was prepared to take on the rest of the rock and roll world.

"Australia's not a big market," Malcolm Young explained. "People there weren't comfortable with rock and roll. They'd listen to Helen Reddy, but most major bands rarely toured there. When you reach a certain point, and you want to make a living out of playing music, you've just got to get out of there."

So AC/DC moved to England in 1976 and signed a world-wide recording contract with Atlantic Records, who promptly released a one-album compilation of their two Australian LPs under the title **High Voltage**. They set out on a whirl-

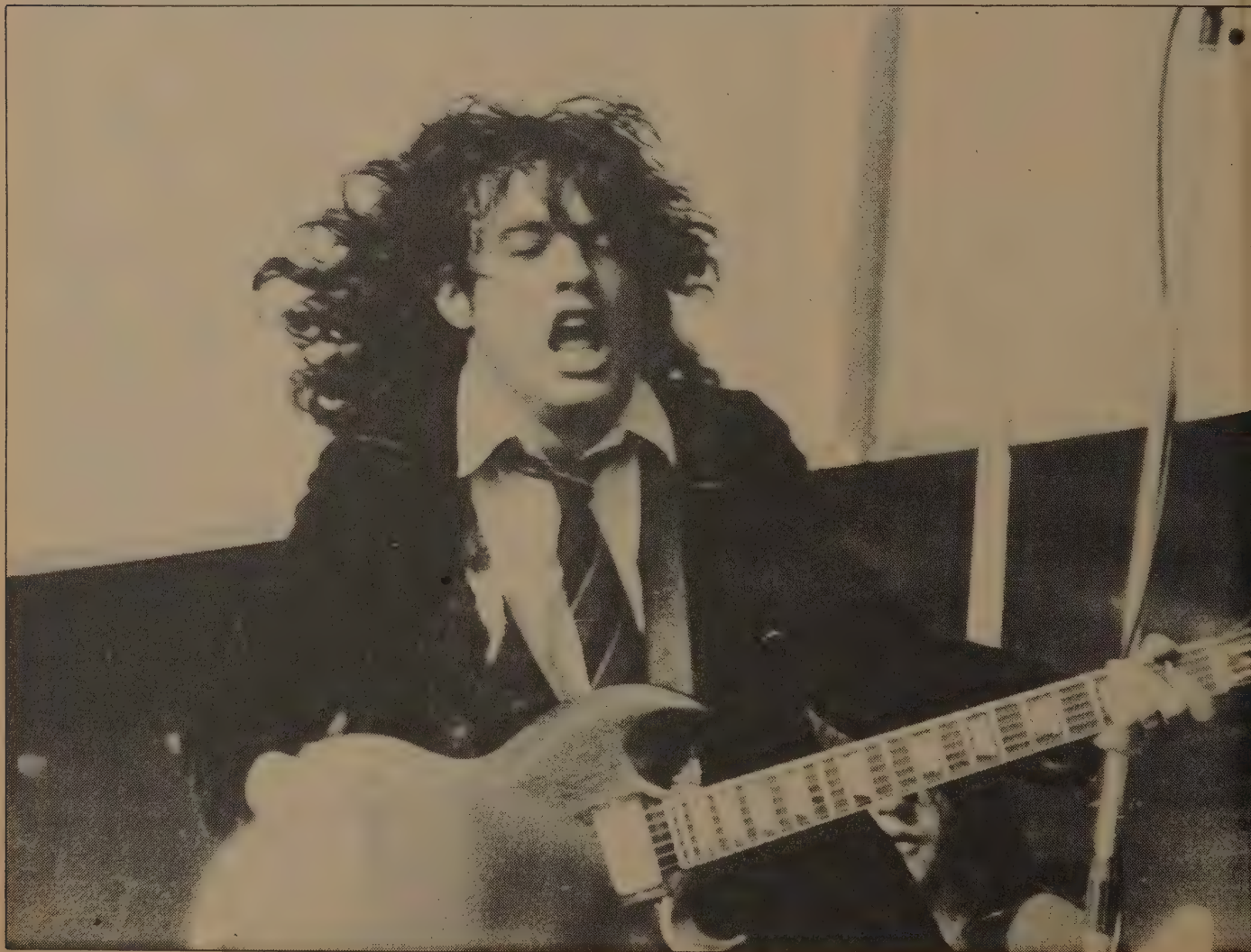
wind British tour that, according to one overwhelmed journalist, "threatened to tear the roof off of every venue they played." Their live triumphs were mirrored by the growing popularity of **High Voltage**.

"We've always taken our music seriously," Malcolm Young said. "We enjoy ourselves, but if we didn't take it seriously, why the hell should anyone else?"

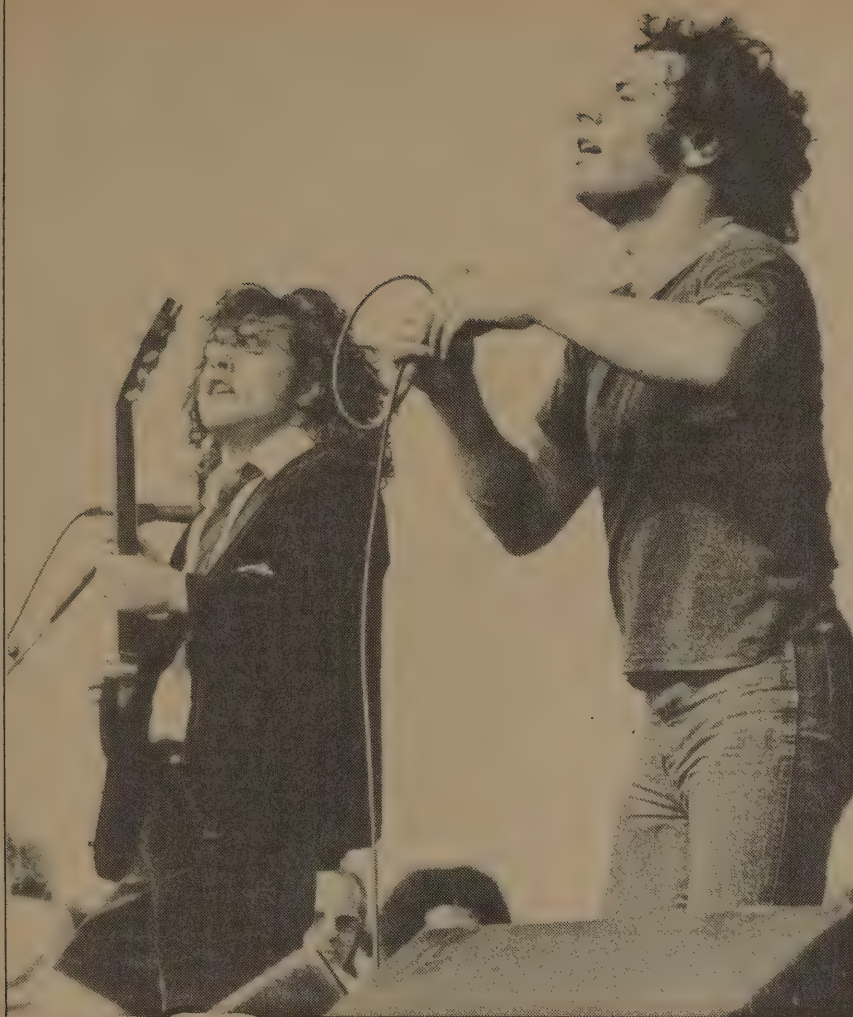
That initial effort was disdained by most of the rock press, which viewed the band's metallic approach as simplistic and one dimensional. The fans, however, jumped on AC/DC's musical bandwagon; here was a band to give rock and roll a much needed kick in the ass. The group soon established a pattern of spending ten months a year on the road, taking time off only to return to Australia to record their next albums, **Let There Be Rock** and **Powerage**.

While their studio albums were drawing more and more attention within the music community, AC/DC "live" made the rock world sit up and take notice. Their

The tattered schoolboy uniform has been Angus Young's trademark since the birth of AC/DC.







AC/DC in concert is a unique experience: "We're just out there on stage tryin' to have a good time."

albums moved steadily up the charts in 1977, and they launched a world tour that introduced them to America. Opening for virtually every hard rock band around, and criss-crossing the country like Amtrak, they built a loyal, vocal following.

AC/DC then attempted to capture some of their stage excitement with a live album, the dynamic, **If You Want Blood You've Got It**. While the record couldn't hope to capture the sight of Angus, drenched in sweat, laying down blistering power chords amid discarded bits of his schoolboy uniform, the strength of such numbers as *Problem Child* and *Whole Lotta Rosie* overwhelmed heavy metal-starved fans everywhere, launching AC/DC into a huge, international concert attraction.

"We've always enjoyed playing live more than anything else," Malcolm Young said. "When you see the people reacting to what you're doing, and feel that energy, that's what rock and roll's all about."

Despite their escalating success,

AC/DC changed strategies for their **Highway To Hell** album. They broke away from the Vanda/Young production team and went to London with producer Robert John "Mutt" Lange. Lange's work on songs like *Girls Got Rhythm* and *Touch Too Much* helped refine the band's sound. The album became an instant radio favorite throughout America, and as the band continued their hectic touring schedule, **Highway To Hell** became AC/DC's first platinum seller.

After spending five non-stop years in hotel rooms and recording studios, AC/DC had finally attained international stardom. But, just as they were beginning to enjoy their new-found success, tragedy struck.

On a cold winter's night in London, Bon Scott, whose macho stance and legendary carousing had always been at the heart of the band's appeal, was found dead, apparently after one of his notorious drinking binges. Suddenly it seemed that just as victory was in their grasp, it was about to slip away. After a difficult period of introspection and soul searching, however, AC/DC realized, as Malcolm explained, "we couldn't give up."

They soon found vocalist Brian Johnson, who had enjoyed a degree of notoriety with the Scottish hard rock band Geordie in the early '70s, and moved back into the studio with "Mutt" Lange to record **Back In Black**. The rest, as they say, is history. **Back In Black** was a rock and roll phenomenon: without the benefit of a major radio hit, it soared to the top of the charts and stayed there.

To the astonishment of everyone — the band included — it became the biggest selling heavy-metal album in history, doubling the highest single album sales figures of rock titans like Led Zeppelin, Deep Purple and Van Halen. In less than six months, AC/DC had moved from the brink of disbanding to become the most popular group in rock and roll.

"Of course I was a little worried about joining the band," Johnson said. "Replacing someone like Bon Scott is a difficult task. Thankfully, everything worked out remarkably well. The whole experience of being a member of this band has been unbelievable."

Now, with the release of **For Those About To Rock**, AC/DC has shown that stardom hasn't softened their metal instincts, as they blaze away with songs like *Put The Finger On You*, *Let's Get It Up* and the incredible title cut. "We just do what we do best," Brian Johnson said, "and that's play rock and roll." □



Lead singer Brian Johnson: "The whole experience of being a member of this band has been unbelievable."



# SAMMY HAGAR

## ON WITH THE SHOW

### *After Winning Legal Battle Guitarist No Longer Between Rock And A Hard Place*

by Regan McMahon

**W**hen I first talked to Sammy Hagar last year he was between albums, tours and record labels. At the rehearsal studio in mellow Marin County (north of San Francisco), Sammy, dressed in shorts and a T-shirt, looked more like one of the area's stereotypically laid-back residents than the heavy-metal monster adored by his fans. Unfortunately, his former record company had a hard time picturing him as a rock star, too, leaving the blond guitarist between rock and a hard place.

One year later, Hagar is back on track with a new record, **Standing Hampton**, a lengthy tour and a new label. Getting there, however, was no easy climb.

The trouble began when the contract Hagar had signed with Capitol Records in the mid-'70s was drawing to a close after six moderately successful albums, and he wanted to leave the label. Capitol, not wanting to lose on the investment they'd made in his career, sued Hagar for \$1.8 million. Hagar countersued, and, after a grueling three-month court battle, won.

"It was horrible. It was embarrassing," groans Sammy. "They did my dirty laundry in front of everybody."

"Capitol said I wasn't any good and that if I had made any good records, I would have had hits and been big. But in the same breath, they stated: 'This artist has the potential to sell five million records with his next album, and



Michael N. Marks

"Don't you think you've made enough money off this poor young fellow?"

we don't want to lose him.' Our countersuit claimed that they didn't do a good job for me, didn't live up to their promises."

It is a popular industry notion that Capitol was partly responsible for Hagar's minor star status. In selected markets—most notably St. Louis, Seattle, Portland, Texas, California—Hagar fills coliseums and football stadiums, delivering a high energy, hard-rock assault with the aid of a gargantuan lighting and sound system.

Hagar has also distinguished himself as a songwriter, as demonstrated by Rick Springfield's recent hit with *I've Done Everything For You*. But two separate releases of that song by Capitol, a studio and a live version, received little airplay. "Capitol never even got that song played once!" Hagar laments.

"The key people at Capitol flat-out said, 'Sammy Hagar will never have a hit,'" he continues. "They felt that if I just made albums and toured, little by little my sales would get bigger and bigger until I became BIG. That's how it happened, because that's how they viewed me. I sold more with each album, but I never exploded."

In the course of the legal process, Hagar's lawyers audited Capitol and found "that they made \$7.5 million off me," says Sammy, "and I made \$125,000. The judges exact words to them were, 'Don't you think you've made enough money off this poor young fellow?' And that was the end."



Sammy Hagar: "I'm going to tour the whole world — probably for the next three years."



Bob Leate

Hagar, needless to say, learned a lot from the whole experience. He is much more aware of what makes a good recording contract, and he also realized that the enthusiasm and input — or lack thereof — from a record company can affect his own output.

"I lost enthusiasm on my last few records, though I think *Street Machine* is a great album. I just wrote leisurely, had fun and thought things like, 'Oh, gee, I think I'll do a weird song, or a sensitive love song,' even though it had nothing to do with what my fans would like or what I do onstage. I could never do half those tunes in concert. And the record company just let me do that."

His new label offers Hagar the helping-hand he appreciates. "When Geffen Records signed me — and they signed me for a lot of money — they said, 'We've got a lot invested in you, and we want a rock and roll

album.' So I got down and said, 'All right!' And every time I wrote a song they'd come up from L.A. to hear it, giving me more insight into myself. That's why the material is what it is."

**Standing Hampton** is easily Hagar's most polished and consistent album. His earlier releases had peaks and valleys, bal-

*Heart*. "Every album I look for something that I can make my own," Hagar explains. "I like picking a woman's song, because if you do another male song it's usually from the same point of view, so it's hard to change it. Just like Rick Springfield's *I've Done Everything For You* — what could he do? I took an

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**"It was horrible. It was embarrassing. They did my dirty laundry in front of everybody."**

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lads and rockers varying in sound and intensity. This time, with producer Keith Olsen (The Babys, Foreigner, Fleetwood Mac), Hagar's efforts sound glossy and commercial, similar in texture to Boston, Foreigner and Journey.

One of the album's cuts is a cover version of the classic tune Janis Joplin made famous, *Piece Of My*

attitude and he almost had to copy it.

"I thought it would be interesting to pick a female, and I think Janis and I sing sort of similar. Being from the Bay Area, *Piece Of My Heart* just came up. I think I've made it my own."

A concert workhorse like Hagar nearly went stir-crazy during a year filled with court battles, contract

negotiations, studio sessions, plus cutting the title song for the summer movie hit *Heavy Metal*. "I'm real anxious to get back," he says. "I'm going to tour the whole world — probably for the next three years." His tour in support of this album began in England, where he has long been acclaimed as a superstar, and then picks up in America in February.

Hagar has been preparing for this outing outside the rehearsal hall as well as inside. He is fanatical about keeping in shape, works out daily at home and runs 45 miles a week — uphill. Hagar lives in Mill Valley, a tiny exclusive community at the foot of Mount Tamalpais, one of the Bay Area's highest peaks. He jogs up and down that rigorous slope five days out of seven, as part of a total workout that takes about an hour and a half.

"That's like performing for an hour and a half, because you maintain a tempo and a pace," says Hagar. "I'm in great condition, so I can perform for an hour and a half at full tilt. Despite the fact that I'm older, I'm in better shape now than I was five years ago."

Hagar first became concerned with conditioning two years ago when he was on tour with Boston. "It was so hard on me," he remembers. "It was real unhealthy — hard on my body. And you're performing every night in a big smoky auditorium."

"When I decided to workout before getting onstage, I knew how to go about it because I used to be a boxer, and my father was a boxer. He was always very adamant about keeping in condition."

As we closed our conversation, Sammy took a final sigh, expressing the hope and faith that he'd never have to go through another legal nightmare. And as he did, I had to ask, "Had you ever gone through anything like that before?"

"I've been in jail before," he said. "I hate to admit that, but I did get arrested for drunk driving in my adolescent maniac years. But that was a long time ago." □



# JOE PERRY

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## IN HIS OWN WORDS

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### **Former Aerosmith Heavyweight Looks Back In Wonder**

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I got into rock and roll because it was a good way to get girls. It just seemed to be the only thing that I could live with, getting something back for it. Something that I liked as opposed to studying, which was very boring. Nothing else gave me any pleasure.

I started playing when I was thirteen. Ever since I can remember, I had a fascination for the guitar. I dropped out of high school and worked in a factory for three years. That's when I decided to try and support myself in a band. I worked to get money for equipment, and I started putting Aerosmith together.

Working in the foundry you don't see any sunlight for eight hours, for the minimum wage. It was really hard work, but I did that for two years and graduated to machine shop, right after I dropped out of prep school.

I was being groomed to go on to college and all that bullshit, but all through this time I had bands for my own entertainment. Sometimes we never played anywhere, just in the basement. All this while this other stuff was pre-planned for me — go to school, go to college — but the only thing that remained constant was my love for music.

I definitely looked at life from both sides of the fence. On the one hand, I was in an expensive prep school, and I dropped out three months before graduation. Looking back, my parents made quite an investment getting me into college, but I just had to do what I had to do. But then I spent three years working in the factory, working up through that. I worked in the machine shop the last year, and I used to see guys with no fingers. I'd have a band on the weekends, and the factory workers made fun of my long hair, the same old thing. After three years I knew what I wanted to do. It wasn't 'cause I figured I was gonna make any money at it. I had already satisfied my needs for money, with a dashboard full of it that I'd saved from working.

The rush is in playing for a live audience, and after being through

### **As told to Annie Levy from the forthcoming book, 24 Hours A Day**

Aerosmith, that's where the rush still is. I've been through it all, and it's the same thing that got me off ten years ago. I've been through the Lear jets, the cars. I've smashed up my share of cars, and I'm still alive to talk about it but it's just the music that gets you off.

I didn't have any pre-conceived plans about leaving Aerosmith. I

that make people do that — of feeling anonymous in the crowd and also wanting to be part of the show. They want to see some reaction from the performers. Wow, you jumped because I did that.

If you want to talk about 24 hours a day, the only time that I've had breakfast, lunch and dinner is three weeks out of the past five years when I've gone away on vacation and had a maid that cooked breakfast in the morning, cooked lunch and cooked dinner. That was the only semblance of normalcy that I can think of. I couldn't live any other way.



**Bram Tchaikovsky, meet Joe Perry: "I've smashed up my share of cars and I'm still alive to talk about it."**

learned in the factory that you live day to day. Running after some dream or running after stardom so you can ride in a Lear jet left me cold. I wasn't getting the rush I used to get off music, off playing.

A really bad experience I had was at the Spectrum when they threw the firecracker up there. You can still see the scar on my hand and Steven almost lost one of his eyes. I think it's a combination of things

The last two times I went away on vacation I left two days early. I had the house booked for seven days, but I'd leave after five 'cause I get crazy. Whatever it is that drives me, drives me so hard that after I rest up and regain my energy, I start going again. After I get off the road, I'll be free floating in space for about a week. Then I start to get my energy back and start looking around for things to do. □



From right to left, that's Alice Cooper, Bernie Taupin, Jerry Harrison and David Byrne: "Well, I haven't had much of a social life."



Photo: Matthew Atkinson

**T**alking Heads' David Byrne was recently spotted in midtown Manhattan, wearing an admittance badge from the Museum of Natural History on his trench coat. The small, tin buttons, a delight for most children, sport a picture of a dinosaur, and, as his publicist pointed out, David is the only person she knows who could wear a metal brontosaurus on his lapel and have it look totally right.

When I first met Byrne and the rest of Talking Heads, back in 1976 along

Byrne can now comment on his diverse musical pursuits with the offhand one-liner: "Well, I haven't had much of a social life," and laugh about it.

The end of last year and beginning of this one marked an extraordinarily busy period in the lives of the Talking Heads, a band whose breakup was predicted as often as the

have to take a metronome and time the dancing and then work out music which was exactly that tempo."

For those who can't get enough of the Talking Heads' highly rhythmic groove, the band's new live LP should help. Byrne is especially pleased with the album's in-depth historical perspective. "When we listened to the older stuff,

52's may seem strange, but as he points out, they asked him to do it.

About the only pursuits David Byrne hasn't had time to indulge recently has been his own artwork. Several of Byrne's mural-size photographs were hung at an exhibit of "new wave" art in a New York gallery this summer. On a critical level, his work, studies of moody colors, stood out among the dozens of "downtown character" photos, as he described the bulk of the exhibit. Perhaps now that Byrne is

## TALKING HEADS

# MAKE WAY FOR TOMORROW

## Avant-Garde Reunites After Playing Musical Chairs

by Toby Goldstein

the new wave circuit. David's clenched voice, in person as well as on disc, sounded like someone in the throes of terminal mental anguish. This was a man who sat in front of me in the Frantz-Weymouth loft kitchen, played a Heads song on an acoustic guitar, and reduced me to a nervous sweat because I didn't realize that the language he was torturously singing was English.

Byrne is more relaxed these days, and accepts the fact that he's eternally destined to resemble Tony Perkins of the "Psycho" era. Fortunately, instead of making his point in choked, twisted words,

weather. Before the year was out, however, Chris and Tina's **Tom Tom Club**, Jerry Harrison's **Red and the Black** and Byrne's self-produced soundtrack to **The Catherine Wheel** were all available as lead-ins to a Talking Heads double-live album and eventual studio recording.

David Byrne faced an enormous challenge when he agreed to score a dance for contemporary choreographer Twyla Tharp — a searing piece titled **The Catherine Wheel**, after a medieval torture instrument. Said Byrne, "but then there were all these extra ones thrown in, so that sometimes I would

which we hadn't played in years, we enjoyed it. There's one album with all the things from the last tour, performed by the big band. Another album has selections from various past tours going back to the CBGB days. It emphasizes different sides of the band, and we were surprised that some of the older things, though sparser, are as funky as anything new."

Talking Heads are now deeply engrossed, working on their studio album, but Byrne also has his producer credit in the marketplace for the B52's third album. The combination of a serious guy like Byrne and a party band like the

settled into a clean, sparsely furnished co-op, he'll have the time and inclination to work on his visual art.

By the way, just what was David Byrne doing up at the Natural History Museum? Seeing Cambodian dancers, he says, still avidly following his interest in far-reaching cultures. He's certainly brought African studies some new attention. "Yeah, that really caught on," David Byrne says. His effect on his audience is another reason why the man who used to wear depression like a shroud can say: "I'm optimistic about the potential of humans," and mean it. □



# HIT PARADER







***OZZY OSBOURNE***



# Pick Hit TIM BOGERT

## Superstar Bassist's Night Moves Pay Off

by Charley Crespo

**T**im Bogert may not be rock and roll's most famous name, but the man is busy. Besides teaching bass at Hollywood's Guitar Institute of Technology and leading his own band, the 37-year-old bassist plays multiple sessions and jams with various local bands at a moment's request. So what's more important to him, playing music or personal responsibilities?

"I've got a pile of laundry as high as a house," the marathon musician said one recent afternoon. "I'm just now picking up last night's messages on my telephone answering machine. We had a late session, and I'm just waking up."

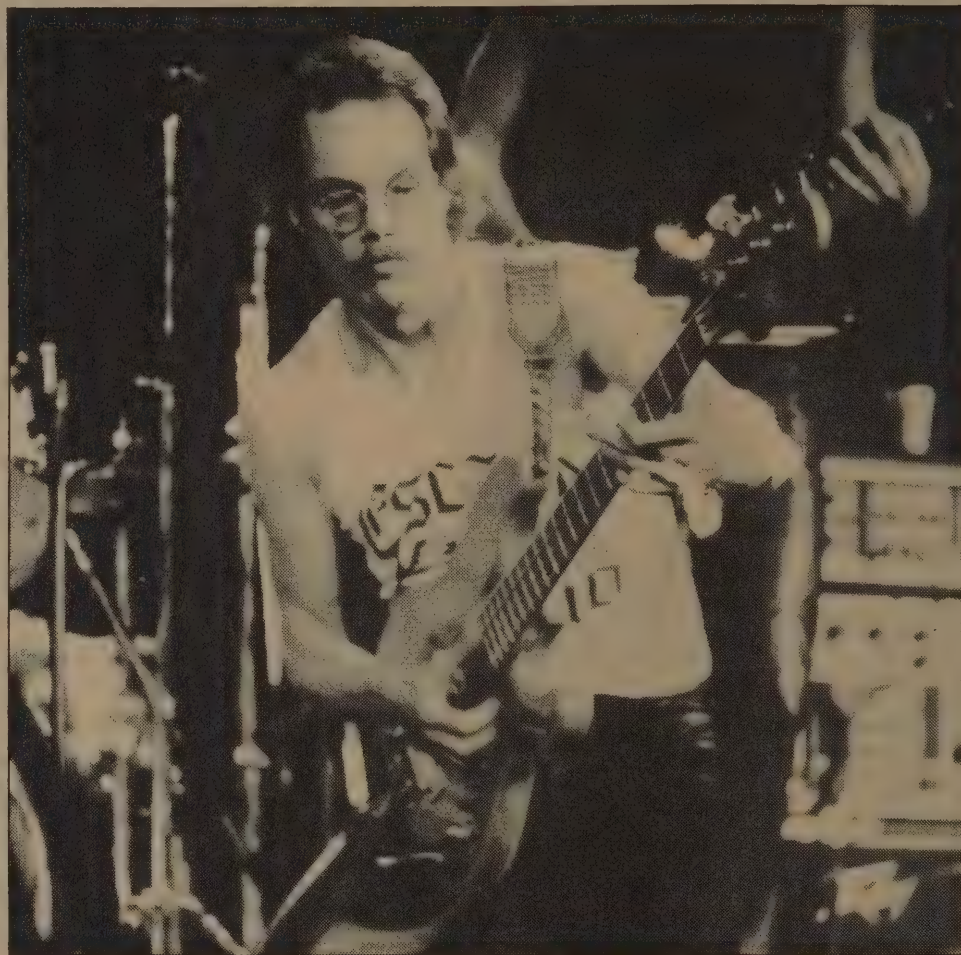
After fifteen years as a professional rock and roller with top-flight rock bands like Vanilla Fudge, Cactus and a short-lived fusion/power trio with Jeff Beck and Carmine Appice, Bogert has released **Progressions**, his first solo album. The man with the illustrious career swears that this was the easiest and most enjoyable album he's ever recorded.

It's ironic that **Progressions** materialized only because his manager went out and secured his client a record deal.

"I just fell into it," he said. "I was simply being a musician."

"I've always had a band of my own, but I wasn't pursuing a recording career with it. I wasn't doing showcase gigs. We were working to make money and keep the chops strong, as opposed to impressing the powers in Hollywood."

Bogert was widely known for his bass-playing back in the mid-sixties when the New York-based Vanilla Fudge became one of the first bands to perform progressive-rock when everyone else was



Tim Bogert: "We were working to make money and keep the chops strong, as opposed to impressing the powers in Hollywood."

playing pop and teenybopper music. The Fudge's debut album created a stir in the rock world with a lengthy, instrumental-laden version of a Diana Ross hit, *You Keep Me Hangin' On*. Vanilla Fudge broke up just as hard-rock began to flourish; the rhythm section, Bogert and drummer Carmine Appice, joined two Detroit rockers, vocalist Jim McCarty, to form a blues-rooted group, Cactus. Jeff Beck later incor-

porated this same rhythm section for Beck, Bogert & Appice, a supergroup that disintegrated shortly after take-off. Since then, Bogert has played as a sideman for many groups and fronted several bands. His last tour was with Bob Weir of the Grateful Dead in a make-shift concoction known as Bobby & the Midnites.

"I'm still a jamming fool," he told us. "People used to jam in New York all the time. They don't do that out here, but I do. There's

two or three clubs that I walk into, and people expect a jam session. The audience likes it. I have a great time with it, and it keeps the timing up. I prefer to sit-in and play in a club more than watching TV or reading a book.

"On **Progressions**, the chops are up because we play all the time. I have to keep working or my timing falters. That's the key really; if you don't keep the timing you get stale awfully fast." □



# Shooting Stars

by Charley Crespo

## Eddie Schwartz

"I've never written for anyone but myself," said Eddie Schwartz, "but I take it as a great compliment that others like to sing my songs."

Greg Lake, Eddie Money, Rachel Sweet, Mickey Thomas, Long John Baldry and many other rockers have recorded Schwartz' songs, the most successful being Benatar's *Hit Me With Your Best Shot*. Now with his own album, **No Refuge**, Schwartz is out to make his name known.

The Canadian-born Schwartz was raised in New York and began writing at the age of eleven. He headed back to Toronto later to front several bands. **Schwartz**, a 1980



and roll." The group, formed from the remains of a band called Savage, consists of Stevie Young, rhythm guitar; Steve Burton, vocals; Pat Hambly, lead guitar; Doug Dennis, bass and Steve Bailey on drums. They've already toured with AC/DC and the Michael Schenker Group and recently released a self-titled debut album.

"We try not to get over-complicated," says Burton. "It's like when the English teacher says, 'you've got this essay, keep it interesting, keep it moving.' That's the way we keep our music. We want the songs to be short, sharp and to the point."

## Sheila

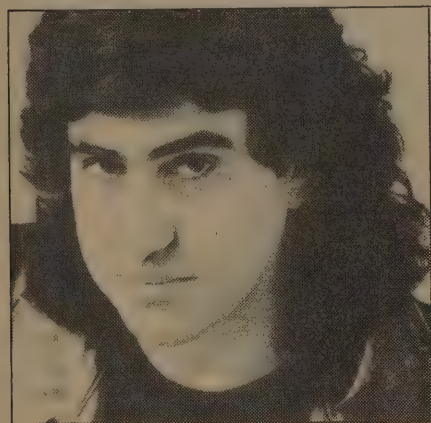
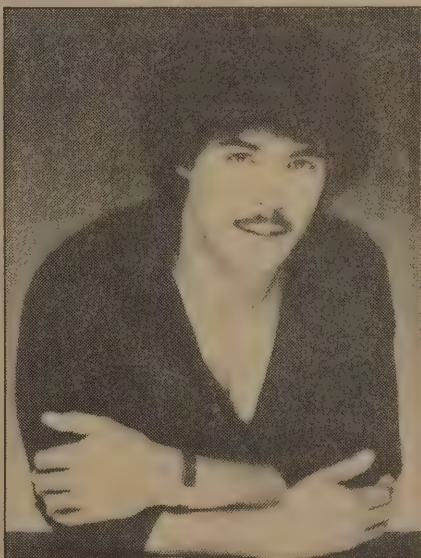
Sheila may be a new artist to American ears, but she's already made her mark in the music business. The beautiful blonde singer, daughter of a Parisian street vendor, has sold over ten million records internationally. In her homeland, publications have described her as "the most

important French personality since Maurice Chevalier or Brigitte Bardot."

**Little Darlin'** is Sheila's first rock album released in this country, and the title track, written by Amanda Blue of Spider, is spearheading her U.S. invasion. Having recently moved to Los Angeles, Sheila is determined to conquer America and become a major international star.

## Stevie Woods

At the age of 17, Stevie Woods left his home in Columbus, Ohio, when a touring band saw him perform in a local club and asked him to join their group. A few weeks later he was fronting their band, whose members perceived a special quality in Woods, and they believed audiences would see it, too. He stayed on the road for the next six years, playing nightclubs across the United States.



album released only in Canada, featured Rick Derringer, Clarence Clemons of Bruce Springsteen's E Street Band, and other well-known recording artists. **No Refuge**, his first international release, is getting attention via *All Our Tomorrows* and the title track.

## Starfighters

"We're honest," Doug Dennis says of his hot, new rock band, Starfighters. "We don't take anything from the **Lone Groover's Book of Poses Volume One**. We're not into that. We have a really good time and give the audience the same. If a band does what it does well, it's bound to get on."

Stevie Young, nephew of AC/DC's Angus and Malcolm Young, assembled Starfighters in Birmingham, England, two years ago to play "down to earth, no nonsense rock



Woods got off the road in Austin, Texas, settled there and developed a solo act. During the day he wrote songs, while at night he played in and around Austin. Like most budding stars, however, he took a gamble, heading for Los Angeles to make it. The gamble paid off; Woods was discovered in an L.A. nightclub by a talent agent. The result of that fateful night is a debut album, **Take Me To Your Heaven**, and the hit single, *Steal The Night*. □



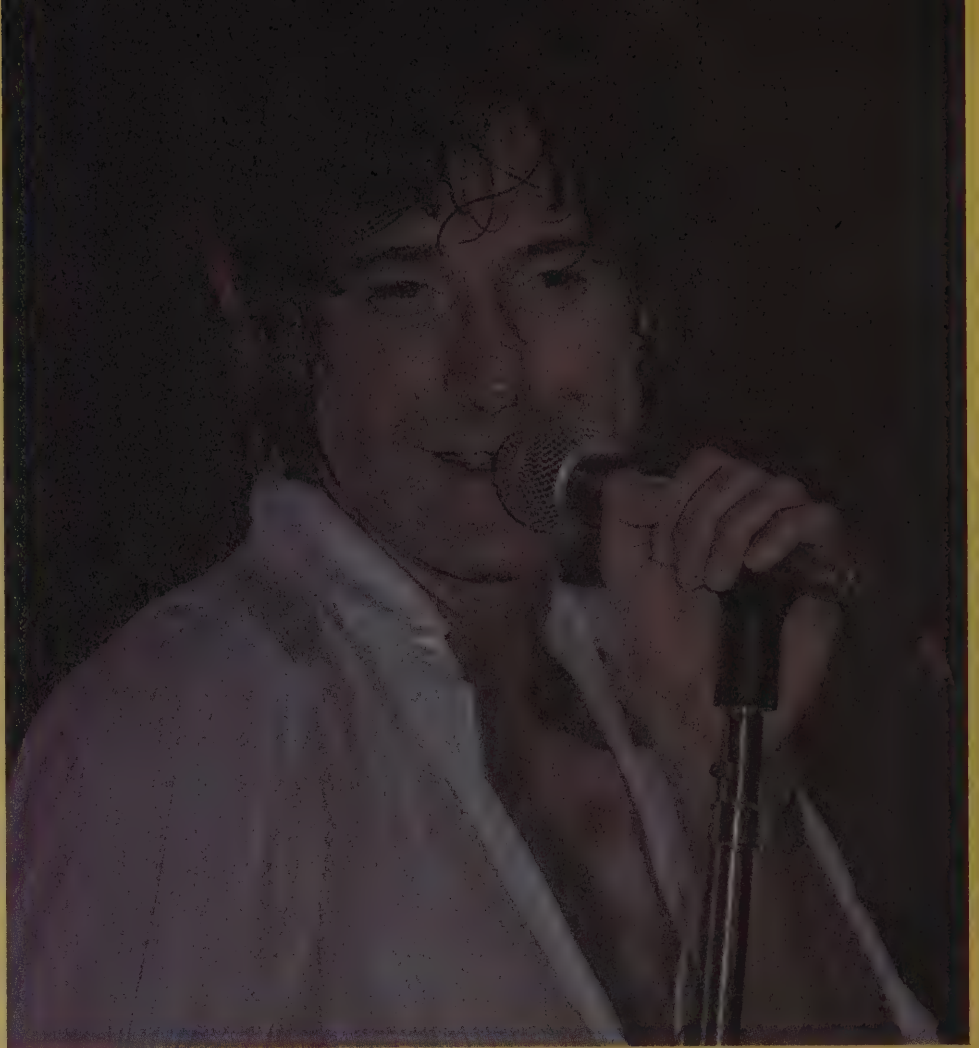
**R**ay Davies is suffering from a miserable cold but he refuses to give in. "I had 102° temperature when I went onstage tonight," he says after a recent gig. "I really shouldn't have gone on, but I can't keep away." He sniffs and takes another sip from a cup of hot chocolate, his third in the last half-hour. It's almost two in the morning, and the other Kinks have retired to their rooms or to the hotel bar downstairs. Ray's road manager urges him to call it a night — the Kinks can't exactly continue their tour without their lead singer — but Ray tells him not to worry. "I'm enjoying this," he says.

Ray Davies is obviously enjoying the renewed interest in the Kinks these last few years. After watching his band go up and down in popularity since it first emerged in the mid-'60s, Davies has good cause to revel — the Kinks are finally headlining coliseum-sized halls across the U.S., and their latest album, **Give The People What They Want**, is not only a big seller, it's Ray's favorite Kinks album in years.

"If you don't have recognition," explains Ray, "you might as well get a day job and stay home at night and write songs."

Fortunately for Davies and for Kinks fans, Ray hasn't had to do that since he left school 20 years ago. How did he become a Kink in the first place? "When you are moderately working-class in high school," he explains, "there is no other outlet but to go to art school. You couldn't say 'I want to be a musician.' They'd tell you, 'there's no jobs in that. There's an excellent job at Ford assembly line.' I left college because I saw no future in painting. Then a friend of mine committed suicide after staying in college for five years, and I realized that what I wanted to do was play music."

Although Davies now says that he doesn't "look back on the era of the British Invasion (the mid-'60s) with any kind of feeling," that musical era is responsible for the initial



Two things make Ray happy — the Kinks and Chrissie Hynde

# THE KINKS

## FROM HERE TO ETERNITY

**Ray Davies Exposes Himself  
in Exclusive Interview**

by Jeff Tamarkin

success of the Kinks. Davies began by writing songs reflecting his feelings about the swinging London scene. He never felt part of that trendy musical world.

"*Dedicated Follower Of Fashion*," he recalls, "came about because of a punch-up I was involved in at a party. All these awful '60s trendies were making

snide remarks about me because I was wearing a pullover, while they were wearing the latest fashions. So when I got home, after having a fight with this fashion designer, I wrote that song."

A whole album, **Arthur**, was later written about a real Arthur, who lived with Ray's sister in Australia. "He was a welder in a plas-

tic factory — a simple man — but he realized the British empire was fucked, that you could never get a break and it was futile. He was so tormented and frustrated that I wrote the album for him. He recently died — of tension."

Ray's songs are still inspired by what he sees around him, and often by what he experiences him-



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**"A friend of mine committed suicide after staying in college for five years, and I realized what I wanted to do was play music."**

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self. Predictable, from the latest album was composed with another family member in mind. "It's based on my brother-in-law, who works for British Airways," Davies reveals. "He spends 25 hours a week in an automobile, going back and forth to work, going mad. Then he goes home to his wife and kids, who've become teen-

agers. It's so predictable. That's what inspired the song."

*Back To Front* is similar in origin. "That's about this guy who goes back home and nobody knows him anymore; all the attitudes have changed. The song says never go back, because things will be different. We've blown all we had, and it's all down the

drain, so we've gotta go somewhere else."

For Davies and the Kinks, that means going forward. For example, Ray wants the Kinks more involved in video. But he'd like to make sure he's close to the lives of real people, so his songs can always mirror the real world, even if the things he sees aren't always pleasant. The song *A Little Bit Of Abuse* doesn't beat around the bush. It's about battered housewives, a problem that concerns Davies. "I used to live down the block from this woman in Muswell Hill, where I grew up," he recalls, "and her face was always cut up. Her husband would come home pissed every night and they'd start fighting. And there are so many women like that who don't even talk about it."

When Davies talks about his music and the meaning of his songs, words come slowly and almost weepy at times. He is a sensitive, thinking man, uninterested in living the frivolous life of the typical rock and roll star (although, he'd be the first to admit, there was a time when he did). Perhaps he's just getting older, or that the Kinks are finally getting their due which makes Davies more content, but he's a happier man these days.

When it's mentioned that not too many years ago he told a journalist that he wasn't sure he'd ever really be happy, Davies is shocked. His face contorts trying to recall such a statement. After all, this is the same Ray Davies whose jovial, positive song, *Better Things*, is about looking for "the bluest skies."

Then, as if on cue, the hotel telephone rings. It's Chrissie Hynde, the Pretenders' vocalist, who has been romantically linked with Davies since last year, giving gossip columnists juicy material for tomorrow's newspaper. When Davies hangs up, he's wearing a big smile, having found the answer to the question about his current state of happiness. "She makes me happy," he says. "And so do the Kinks." □

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**Ray Davies: "So, when I got home, after having a fight with this fashion designer, I wrote that song."**

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**T**he Moody Blues are one of those bands that have been around the rock scene since the beginnings of the English invasion. Their sophisticated British style of pop music spawned such classic songs as *Knights in*

next to. Graeme Edge, our drummer, always calls that song our karate chop, because the audience is on the floor. And it just depends how long you want — I know this sounds incredibly blase' — to let the applause go on for, how

sing and cuddling and everything. It's amazing, and I can feel it.  
**ON TIME SPENT OFF THE ROAD:**

It's an incredibly schizophrenic life. You come out on the road and you're a big star, and you're getting

very important to me. I love to have that base. You've got to be able to go home.

**ON HIS CONVICTIONS AND DREAMS:**

I have a dream that we never get on stage. I'm in the dressing room and I've

The Moody Blues, from left: Justin Hayward, Ray Thomas, Patrick Moraz, Graeme Edge, John Lodge.



*White Satin*, *Tuesday Afternoon* and *I'm Just a Singer in a Rock and Roll Band*.

The Moody Blues have gone through many phases and styles during their long career. This is due to the strong, individual songwriters in the group. One of the reasons the Moody Blues have sustained their success is that no matter how they present their music, it's always theatrical.

Recently, Justin Hayward took time to reminisce, discussing different aspects of his life as a Moody Blue.

**ON THE INCREDIBLE RESPONSE THE MOODY BLUES RECEIVED (ESPECIALLY FOR *KNIGHTS IN WHITE SATIN*) DURING THEIR RECENT TOUR:**

The crowd makes the magic happen; everybody's ready for it. As far as *Knights* goes, my Mum always bursts into tears. It's most embarrassing. Whenever she comes to a gig, you've got to be very careful who you sit her

## MOODY BLUES

## THE LONG GOODBYE

**Rock Survivors Prove That History Is Made At Night**

by Liz Derringer

long you want to stand there and dig it. The thing about that number is the meaning it holds for a lot of people. You can feel it when you start. You're in the audience looking at us, but I'm looking out. No matter what people say, you can see the audience. As soon as that number starts, you see couples hold hands, and people start snuggling and kis-

into limousines, people are buying you drinks, and "Hey, can I have your autograph?" and "Man, you're great," and then the other half of your life is spent in the studio where you couldn't be less of a star. People in the recording industry don't treat anybody like stars. It's trials and tribulations, and oh, can we get it right, and no sleep. My family's

forgotten something, my guitar or my clothes. So, I have to go home for them, and by the time I get back it's all over. The roadies are packing up the equipment, and saying, "Oh, you missed it, Jus." I've had many dreams about being on the road, but I'm never on stage. Very weird, isn't it? Maybe that's the fear. I once had a dream that I was with Paul McCartney and he was playing me this new Beatles' song (it was when the Beatles were still going). It was one of those dreams where you know it's a dream, and you're thinking, "Now, this is a dream, and this is Paul McCartney singing me his new song, and if I can remember it, I'm really in. I'm gonna make a fortune with this." I made a mental note while it was happening. But when I woke up I couldn't remember anything about it at all. I can remember being there and watching him do it, but I couldn't remember any of the song, the most beautiful I've ever heard. □



# Rock'n' Roll Hit Parade

**Exclusive Feature: Top Ten Countdown of the Hitmakers**

compiled by  
**Bob Grossweiner**

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. Taking center stage this month are three of the hardest rocking drummers around: **Joey Kramer**, **Gil Moore** and **Clive Burr**.

**GIL MOORE**, drummer, Triumph

1. **Machine Head**, Deep Purple  
"Classic rock."
2. **Soul Men**, Sam & Dave  
"From the heart."
3. **Houses of the Holy**, Led Zeppelin  
"Raw"
4. **Untitled**, (Led Zeppelin IV), Led Zeppelin  
"Rawer."
5. **Deep Purple in Rock**, Deep Purple  
"Rock progressing."
6. **A Long Time Comin'**, the Electric Flag  
"White r&b first meets white r&r."
7. **Please, Please, Please**, James Brown  
"The King of them all."
8. **Presence**, Led Zeppelin  
"Intense high blood pressure nerve rock."
9. **Together for the First Time Live**, B.B. King & Bobby "Blue" Bland  
"Can't lose if you play the booze."
10. **Ace of Spades**, Motorhead  
"Guys in the band are 10 out of 10."

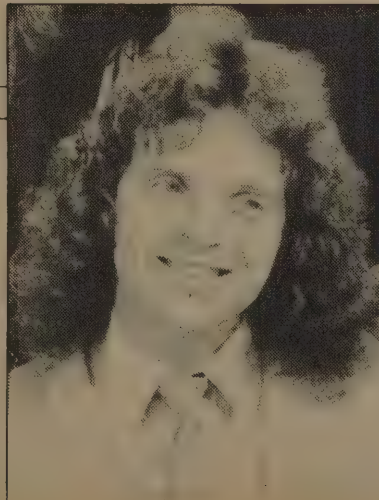
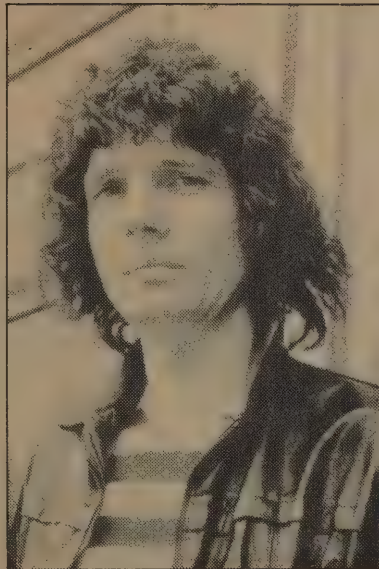
**JOEY KRAMER**, drummer, Aerosmith

1. **Led Zeppelin I**, Led Zeppelin
2. **Child Is Father to the Man**, Blood, Sweat & Tears
3. **Montrose**, Montrose
4. **Zenyatta Mondatta**, the Police
5. **All 'N' All**, Earth, Wind & Fire
6. **For Your Love**, the Yardbirds
7. **Revolution of the Mind**, James Brown
8. **Rejuvenation**, the Meters
9. **Rocks**, Aerosmith
10. **Axis: Bold As Love**, the Jimi Hendrix Experience



**CLIVE BURR**, drummer, Iron Maiden

1. **Joe's Garage, Act I and Joe's Garage, Acts II & III**, Frank Zappa
2. **Sheik Yerbouti**, Frank Zappa
3. **Hot Rats**, Frank Zappa
4. **Zoot Allures**, Frank Zappa
5. **Fillmore East, June 1971**, the Mothers (of Invention)
6. **Electric Ladyland**, the Jimi Hendrix Experience
7. **Machine Head**, Deep Purple
8. **Live at Budokan, Vols. 1 & 2** (Japanese import), Ian Gillan
9. **Ready an' Willing**, Whitesnake
10. **Lovedrive**, Scorpions



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HIT PARADER'S

# Sports Challenge

This month:

## DOUG FIEGER'S ROUND TRIP

**The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.**

"When Pong first came out, I must have spent \$10,000 on it in one year," said Doug Fieger. "I got really proficient. Then they came out with the double and triple paddles. I was great with all the pong games.

"There was a Space Invaders machine in England at the AIR studios. After a while, we followed the pattern. You'd shoot your shots and after the seventeenth one, you'd hit the spaceship, and that was better than hitting all the other guys."

The Knack's singer/guitarist is now doubly proficient at Pong and Space Invaders because he has an Atari home system. At Nathan's, a world-famous hot dog joint in New York's Times Square, we hit Pac-Man, the biggest rage in video games today. Fieger insisted on going first, even though he wasn't too sure what he had to do. After

three rounds, he lost 5100 to 2150.

"I've never played this one before," he said, when asked for a losing statement. "It's been a learning experience, but I'm going to get good at it, I promise you. I'll do my best to catch these little fuckers."

He did get better. On his first round in the next game, Fieger totalled 2160 points, more than his score in the first game. He didn't keep up the momentum, however, and lost 5610 to 2730.

"Forget video," he said at the end of the second game. "I'm still learning how to play guitar, for crying out loud." □

**The Knack's Doug Fieger: "Forget video. I'm still learning how to play guitar, for crying out loud."**





Saxon, from left: Graham Oliver, Steve Dawson, Peter "Biff" Byford, Paul Quinn, Peter Gill.



London's Hammersmith Odeon was packed to the rafters with 3,000 rabid headbangers who paid their five quid and stood out in the rain for over an hour to see the hottest hard rock band on the British Isles. No, they weren't waiting to see Sabbath, Priest or a reformed Zeppelin. They were there for Saxon, a five-man band from South Yorkshire, who, over the last year, have risen from virtual obscurity to take the English music scene by storm. **Denim and Leather**, their latest album, is secure in the top ten of the British charts (and making a strong move on the American charts as

## SAXON

### BLOOD & GUTS

stance. New-wave, new romantics and all those other shitty trends were all made up by bloody journalists who were looking for something to write about. They slugged metal for years and were getting tired of writing about it — even though the fans obviously weren't getting tired of listening to it. When we came along

but despite these deficiencies Saxon has created a sound that's surprisingly fresh and exciting. After all, who ever said you had to be original to be a heavy-metal band?

"What's wrong with showing a few influences?" Graham Oliver said with a laugh. "If you can find a band that hasn't borrowed

just fuckin' good rock and roll. Who cares what the papers think anyhow? The people out there tonight got soaked waiting to get in but still cheered every note: they're the only 'critics' we need to please. Maybe some of them were too young to ever see Cream or Deep Purple, and they want to know what all the excitement was about. We show 'em. All we want to do in this band is please the people. As long as we can do that, anyone who criticizes us can go to hell."

Saxon's loyal following in England allows them the luxury of conquering a new horizon — America. "We toured there last year for

## Heavy Metalists Invade America After Winning The Battle Of Britain

by Andy Secher

well) thanks to guitarists Graham Oliver and Paul Quinn, bassist Steve Dawson, drummer Peter Gill, and vocalist Peter "Biff" Byford.

"When we were first starting out a few years back everybody told us to cut our hair and go new-wave," Biff said with a laugh, as he sat backstage following the band's Hammersmith gig. "They said, 'don't you know that heavy-metal's dead?' We looked at them and said, 'drop dead you bloody wanker, what the fuck do you know! Metal's the only music that has any sub-

stance. New-wave, new romantics and all those other shitty trends were all made up by bloody journalists who were looking for something to write about. They slugged metal for years and were getting tired of writing about it — even though the fans obviously weren't getting tired of listening to it. When we came along

they told us that we didn't have the chance of a snowflake in hell of making it. Well," he added with a maniacal gleam in his eyes, "I think we showed 'em." While they may have shown the English music corps the strength of their metallic attack, they've remained favorite press targets due to what one British scribe tagged, "their apparent lack of any original ideas." Undeniably, Saxon's approach relies heavily on recycled Zep riffs, and their image as rough 'n' tumble "bikers" is lifted in toto from the Judas Priest primer of metal mayhem,

a few ideas from their favorites, I'll show you a band that never made it. We haven't been as blatant as the music papers would have you believe. In fact, on **Denim and Leather** we've come up with some of the best hard rock riffs I've heard. I'm not ashamed to admit that I loved all the heavy bands from the early '70s, but I'm also not ashamed to say that this is the '80s and Saxon is what's happening now."

"Just listen to the new album," Biff chimed in. "A song like *Princess of the Night* or *Midnight Rider* is

six weeks with Rush," Oliver said. "It was quite an experience. We were overwhelmed by it, though it went very well. We're looking forward to return in support of the new album. We have a new record deal, and I think they're going to give us the support we need. America is so big that it will take a while for us to break through, but we're willing to work as hard as we must in order to be successful. That's the formula we used in Britain, and this band's never shied away from hard work. The harder we work the louder we play." □



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## MIRROR, MIRROR

(As recorded by Diana Ross)

**MICHAEL SEMBELLO**  
**DENNIS MATKOSKY**

Mirror, mirror  
On the wall

You said you had the answer to it all  
You never told me I'd take a fall  
Mirror, mirror  
On the wall.

You have turned my life into a  
paperback novel  
Words that came to life inside your  
little melodrama  
Chapter one  
When I was young, I came to you  
with my problems  
Chapter two  
You promised me love and anything  
that I desired.

Tell me mirror, mirror  
Mirror on the wall  
Thought you said you had the  
answer to it all  
Never told me I was gonna take a fall  
Tell me mirror, mirror

Mirror on the wall.

You have nailed my heart upon the  
wall for your pleasure  
You have cast a spell that cannot  
ever be broken  
And now my eyes grow tired  
I watch my picture getting older  
But I remain the same  
Trapped in this mirror forever.

Tell me mirror, mirror  
Mirror on the wall  
Thought you said you had the  
answer to it all  
Never told me I was gonna take a fall  
Tell me mirror, mirror  
Mirror on the wall.

I talk to you each night  
And I follow your advice  
You've been wrong  
What's the price I have to pay  
For this fairy tale thing called love  
Let me go.

(Repeat chorus)

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## LADY LUCK

(As recorded by Molly Hatchet)

**DAVE HLUBEK**

You can break a mirror  
Light three on a match  
Walk under a ladder  
Kick a black cat  
Try your luck in Vegas  
Shoot nothing but craps  
But I'll gamble on my lady  
When my luck's running bad.  
'Cause she's my lady luck  
She must have come  
From heaven above  
Now she's my lady luck  
My good luck charm  
A winner at love.

Spin the wheel of fortune  
Look for your pot of gold  
Try to make the clock turn back  
And never get old  
Rolling 7's and 11's  
'Til the dice grow cold  
But I'll always be a winner  
With the luck that I hold.

'Cause she's my lady luck  
She must have come  
From heaven above  
Now she's my lady luck  
My good luck charm  
A winner at love.

You can break a mirror  
Light three on a match  
Walk under a ladder  
Kick a black cat  
Try your luck in Vegas  
Shooting nothing but craps  
But I'll gamble on my lady  
When my luck's running bad.  
'Cause she's my lady luck  
She must have come  
From heaven above  
Now she's my lady luck  
My good luck charm  
A winner at love.  
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My good luck charm  
A winner at love.  
Now she's my lady luck  
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From heaven above  
Now she's my lady luck  
My good luck charm  
A winner at love.  
Now she's my lady luck  
She must have come  
From heaven above  
Now she's my lady luck  
My good luck charm  
A winner at love.

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## WAITING ON A FRIEND

(As recorded by The Rolling Stones)

**MICK JAGGER  
KEITH RICHARDS**

Watching girls go passing by  
It ain't the latest thing  
I'm just standing in a doorway  
I'm just trying to make some sense  
Out of these girls passing by  
The tales they tell of men  
I'm not waiting on a lady  
I'm just waiting on a friend  
Mmmm a smile relieves a heart that  
grieves  
Remember what I said  
I'm not waiting on a lady  
I'm just waiting on a friend.

I'm just waiting on a friend  
Just waiting on a friend

I'm just waiting on a friend  
I'm just waiting on a friend  
Just waiting on a friend.

Don't need a whore  
Don't need no booze  
Don't need a virgin priest  
But I need someone I can cry to  
I need someone to protect  
Oooh making love and breaking  
hearts  
It is a game for youth  
But I'm not waiting on a lady  
I'm just waiting on a friend.

I'm just waiting on a friend  
Just waiting on a friend  
I'm just waiting on a friend  
I'm just waiting on a friend  
Just waiting on a friend.

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## HARDEN MY HEART

(As recorded by Quarterflash)

**MARV ROSS**

Cryin' on the corner  
Waitin' in the rain  
I swear I'll never ever wait again  
You gave me your word  
But words for you are lies  
Darlin' in my wildest dreams  
I never thought I'd go  
But it's time to let you know.

I'm gonna harden my heart  
I'm gonna swallow my tears  
I'm gonna turn and leave you here.  
All of my life I been waitin' in the rain  
I been waitin' for a feelin' that never  
ever came  
It feels so close  
But always disappears  
Darlin' in your wildest dreams  
You never had a clue  
But it's time you got the news.

I'm gonna harden my heart  
I'm gonna swallow my tears  
I'm gonna turn and leave you here.  
Darlin' in my wildest dreams  
I never thought I'd go  
But it's time to let you know.  
I'm gonna harden my heart  
I'm gonna swallow my tears  
I'm gonna turn and leave you here.

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## LITTLE DARLIN'

(As recorded by Shella)

**HOLLY KNIGHT  
AMANDA BLUE**

Would you know me in the passing  
crowd  
Lonely faces that once were ours  
From the moment that I caught your  
eye  
I felt my loneliness fly  
Tell me would you know me  
Show me there's no need to be  
afraid.

Little darlin'  
Would you love me forever  
Little darlin'  
Would you love me forever  
Little darlin'  
Never leave me, no never  
Little darlin'  
Would you love me forever.

You know it's empty out there on the  
street  
But there was a magic where we  
used to meet  
A year ago I didn't know your name  
I was out there playing silly games  
Hold me for a moment  
I'm here with you  
And everything just disappears.  
(Repeat chorus)

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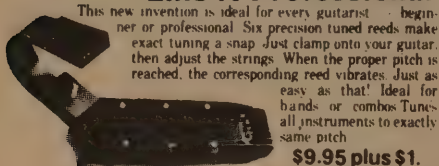
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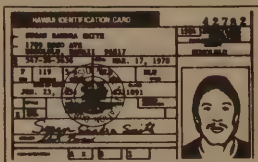
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## CRAZY (Keep On Falling)

(As recorded by The John Hall  
Band)

JOHN HALL  
JOHANNA HALL  
ERIC PARKER  
BOB LEINBACH

I'm crazy  
Crazy 'bout the way you love me  
Baby I shiver ev'ry time we touch  
But sometimes I worry  
When you're not around  
I'm thinking is this love  
Or something else we found.

But I keep on falling  
Keep on falling in love  
Falling back again  
I keep on falling  
Keep on falling in love.

Well you're crazy  
So wild and free  
It's not easy livin' with a man like me  
no  
All those miles between us  
And all the time alone  
Seem to fade away  
When I get back home girl.

And I keep on falling  
Keep on falling in love  
Falling back again  
I keep on falling  
Keep on falling in love.  
I'm falling yeah, yeah.

When you hold me  
Keep me up all night  
You make it easy  
To forget about the trouble that we  
588  
Should anybody love somebody this  
much  
That this madness is magic to me.

It's crazy  
It feels like it will never end  
And it's stronger, stronger than it's  
ever been  
As the years go by it will lift us higher  
And there's no (no) way (way) to  
ever, ever put out the fire.

And I keep on falling  
Keep on falling in love  
Falling back again  
I keep on falling  
Keep on falling in love.

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## SOMEWHERE DOWN THE ROAD

(As recorded by Barry Manilow)

TOM SNOW  
CYNTHIA WEIL

We had the right love  
At the wrong time  
Guess I always knew inside  
I wouldn't have you for a long time.

Those dreams of yours  
Are shining on distant shores  
And if they're calling you away  
I have no right to make you stay.

But somewhere down the road  
Our roads are gonna cross again  
It doesn't really matter when  
But somewhere down the road  
I know that heart of yours will come  
to see  
That you belong with me.

Sometimes goodbyes are not  
forever  
It doesn't matter if you're gone  
I still believe in us together  
I understand more than you think I

can  
You have to go out on your own  
So you can find your way back  
home.

And somewhere down the road  
Our roads are gonna cross again  
It doesn't really matter when  
But somewhere down the road  
I know that heart of yours will come  
to see  
That you belong with me  
Letting go is just another way to say  
I'll always love you so.

We had the right love  
At the wrong time  
Maybe we've only just begun  
Maybe the best is yet to come.

'Cause somewhere down the road  
Our roads are gonna cross again  
It doesn't really matter when  
But somewhere down the road  
I know that heart of yours will come  
to see  
That you belong  
With me.

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Suite #723, Los Angeles, CA 90028.



## TORA, TORA, TORA (Out With The Boys)

(As recorded by Rod Stewart)

ROD STEWART

Payday Friday and the weekend's  
here

I've been workin' all week tryin' to  
pay for this gear

Gonna raise hell on Union Street  
Thirteen guys and a packet of three  
And if I don't get laid I'll sure die  
trying

Tonight this city's gonna be all mine.

I wanna talk about motorbikes, cars  
and things

No sophistication or designer jeans  
I'm no angel but I know what I like  
A little rough and tumble on a Friday  
night

I'm like a cornered rat I gotta explode  
Goodbye baby don't know when I'll  
be home  
I don't know.

Tora, tora, tora  
Out with the boys  
Tora, tora, tora  
Out with the boys  
Tora, tora, tora  
Out with the boys tonight.

By eleven o'clock I'll be flyin' high  
Ain't nothin' in the world that I don't  
try  
Jimmy got smashed took his  
trousers off ooh

Bar man said 'you boys have had  
enough'

Join the army get yourself a decent  
job

Indecent exposure in a parking lot  
oh no.

(Repeat chorus)

Bundle on the dance floor  
A jaw got bust

Swear to God that it wasn't one of us  
A seven-foot bouncer called the  
police

He got pulled in for disturbing the  
peace

Well if you can't take a joke  
Then there ain't no point in living  
Sunday morning and I woke up  
laughin' yeah.

Tora, tora, tora  
Out with the boys  
Tora, tora, tora  
Out with the boys  
Tora, tora, tora  
Out with the boys tonight.

What d'you say  
Tora, tora, tora  
Where's my old man  
Tora, tora, tora  
Where's my old man  
Tora, tora, tora  
Out with the boys  
Ha ha oh yeah.  
(Repeat chorus)

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Sunset Boulevard, Suite 710, Los  
Angeles, CA 90069.

## WORKING FOR THE WEEKEND

(As recorded by Loverboy)

PAUL DEAN  
MIKE RENO  
MATTHEW FRENETTE

Ev'ryone's watchin'  
To see what you will do  
Ev'ryone's lookin' at you ooo  
Ev'ryone's wonderin'  
Will you come out tonight  
Ev'ryone's tryin' to get it right  
Get it right.

Ev'rybody's workin' for the weekend  
Ev'rybody wants a new romance  
Ev'rybody's goin' off the deep end  
Ev'rybody needs a second chance  
oh.

You want a piece of my heart  
You better start from the start  
You wanna be in the show  
Come on baby let's go.

Ev'ryone's lookin'  
To see if it was you  
Ev'ryone wants you to come through  
Ev'ryone's hopin'  
It'll all work out  
Ev'ryone's waitin' to hold it out.

Ev'rybody's workin' for the weekend  
Ev'rybody wants a new romance  
Ev'rybody's goin' off the deep end  
Ev'rybody needs a second chance  
oh.

You want a piece of my heart  
You better start from the start  
You wanna be in the show  
Come on baby let's go.  
(Repeat)

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## LET ME LOVE YOU ONCE BEFORE YOU GO

(As recorded by Greg Lake)

MOLLY-ANN LEIKIN  
STEPHEN H. DORFF

It's like looking in the window of a  
fine boutique  
Knowing there is nothing I could  
ever buy

Still I want to love so much that I  
could die  
But I just can't lead a double life  
Being one man's love, one man's  
wife

But you can start a fire ragin' just by  
touching me  
Even though I know we're not  
supposed to touch

Oh I never wanted anyone so much  
How I wish that I had found you first  
Don't you see my heart's about to  
burst.

Let me love you once before you go  
Your eyes keep saying "yes" to me  
So don't keep saying "no"  
Let me love you once and then you'll  
see  
No one's ever gonna love you more  
than me.

Let me lock the door and open all my  
love to you  
All the love I've longed to give you  
since we met  
It's the only chance I'm ever goin' to  
get  
And I just can't let you disappear  
Oh my darling please come over  
here.

Let me love you once before you go  
Your eyes keep saying "yes" to me  
So don't keep saying "no"  
Let me love you once and then you'll  
see  
No one's ever gonna love you more  
than me  
No one's ever gonna love you more  
than me.

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## TAKE IT EASY ON ME

(As recorded by Little River Band)

GRAHAM GOBLE

It used to be so easy to be your lover  
We wandered through the days like  
they had no end  
But now that you are gone I'm  
undercover  
I just can't think about you as a  
friend.

Take it easy on me  
It should be easy to see  
I'm getting lost in the crowd  
Hear me cryin' out loud  
I just want you to know  
I know that you have to go  
It's all up to you  
But whatever you do  
Take it easy on me.

So now I'll go the minstrel road  
without you  
I know there will be times when I'll  
need you there  
And each night as I sing those songs  
about you  
I'll think back to the time when you  
used to care.

Take it easy on me  
It should be easy to see  
I'm getting lost in the crowd  
Hear me cryin' out loud  
I just want you to know  
I know that you have to go  
It's all up to you  
But whatever you do  
Take it easy on me.

Take it easy on me  
Oh baby don't leave me cryin'  
It should be easy to see  
I've needed you for so long  
Just one more chance with you  
One more chance, will you  
Take a chance come on and take a  
chance.

Take it easy on me  
It should be easy to see  
I'm getting lost in the crowd  
Hear me cryin' out loud  
Just want you to know  
I know that you have to go  
It's all up to you  
But whatever you do  
Take it easy on me  
It's still up to you  
But whatever you do  
Take it easy on me.

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## ABACAB

*(As recorded by Genesis)*

**TONY BANKS  
PHIL COLLINS  
MIKE RUTHERFORD**

Look up on the wall  
There on the floor  
Under the pillow  
Behind the door

There's a crack in the mirror  
Somewhere there's a hole in the window pane.

Do you think I'm to blame  
Tell me do you think I'm to blame  
(When we do it)  
You're never there  
(When you show it)  
You stop and stare  
(Abacab)  
He's in anywhere  
(Abacab).

If you're wrapping up the world  
'Cause you've taken someone else's girl

When they turn on the pillow  
Even when they answer the telephone

Don't you think that by now  
Tell me don't you think that by now.

(When we do it)  
You're never there

(When you show it)  
You stop and stare  
(Abacab)  
He's in anywhere  
(Abacab)  
Doesn't really care.

You want it  
You've got it  
Now you know  
You want it  
You've got it  
Now you know.

It's an illusion  
It's a game  
Or reflection

Of someone else's name  
When you wake in the morning  
Wake and find you're covered in cellophane  
Well there's a hole in the somewhere  
Yeah there's a hole in the somewhere  
Baby there's a hole in the somewhere  
Now there's a hole in the somewhere.

(When we do it)  
You're never there  
(When you show it)  
You stop and stare  
(Abacab)  
He's in anywhere  
(Abacab).

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## SWEET DREAMS

*(As recorded by Air Supply)*

**GRAHAM RUSSELL**

This is the time when you need a friend

You just need someone near  
I'm not looking forward to the night  
I'll spend  
Thinking of you when you're not here

How many times will I think  
About the things I'd like to do  
Always denied the right to live my life the way I want  
I want to share it with you.

Close your eyes  
I want to ride the skies  
In my sweet dreams  
Close your eyes  
I want to see you tonight  
In my sweet dreams.

I'll think of your kiss as the days roll by  
And I'll write the words you love  
And what I can't say in a letter  
Will just have to wait till I get home.

There's not much time  
To tell you half the things that I should  
Only that I'm so glad I fell in love with you  
And I'd do it again if I could.

Close your eyes  
I want to ride the skies  
In my sweet dreams  
Close your eyes  
I want to see you tonight  
In my sweet dreams.  
(Repeat)

Sleep like a child resting deep  
You don't know what you give me  
I keep for these moments alone.

Close your eyes  
I want to ride the skies  
In my sweet dreams  
Close your eyes  
I want to see you tonight  
In my sweet dreams.  
(Repeat)

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Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

## CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not *why!*

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

**A STRANGER HANDS HIM \$500!**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

## HOW TO GET STARTED IN JUST 3 MINUTES!

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**Minute #2**—When you receive a package in the mail from us, open it.

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

**IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME...** for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

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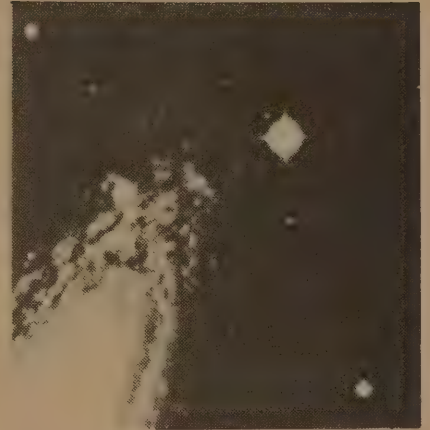
And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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- Why this method must work for you
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- How this secret can bring you anything you desire
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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away... he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

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Sincerely yours,

*Scott Reed*

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## KEY LARGO

(As recorded by Bertie Higgins)

**ELBERT J. HIGGINS  
SONNY LIMBO**

Wrapped around each other  
Tryin' so hard, hard to stay warm  
That first cold winter together  
Lyin' in each others arms  
Watchin' those old movies  
Falling in love so desperately  
Honey I was your hero  
And you were my leading lady.

We had it all  
Just like Bogey and Bacall  
Starring in our own late, late show  
Sailin' away to Key Largo  
Here's lookin' at you kid  
Missin' all the things we did  
We can find it once again I know

Just like they did in Key Largo  
Honey can't you remember  
Playin' all the parts  
That scene of surrender sweet  
When you gave me your heart  
Please say you will  
Play it again  
'Cause I love you still  
Baby this can't be the end  
We had it all  
Just like Bogey and Bacall  
Starring in our own late, late show  
Sailin' away to Key Largo  
Here's lookin' at you kid  
Missin' all the things we did  
We can find it once again I know  
Just like they did in Key Largo  
We had it all.

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## A WORLD WITHOUT HEROES

(As recorded by Kiss)

**PAUL STANLEY  
LOU REED  
BOB EZRIN  
GENE SIMMONS**

A world without heroes  
Is like a world without sun  
You can't look up to anyone without  
heroes

A world without heroes  
Is like a never ending race  
Is like a time without a place  
A pointless thing devoid of grace  
Where you don't know what you're  
after

Or if something's after you  
And you don't know why  
You don't know in a world without  
heroes

In a world without dreams  
Things are no more than they seem.

And a world without heroes  
Is like a bird without wings  
Or a bell that never rings  
Just a sad and useless thing  
Where you don't know what you're  
after

Or if something's after you  
And you don't know why  
You don't know

In a world without heroes  
There's nothing to be  
It's no place for me.

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## STEAL THE NIGHT

(As recorded by Stevie Woods)

**BILL BOWERSOCK  
MATT VERNON  
TREVOR VEITCH**

I see the message in your eyes  
I feel the hunger closing in  
As something deep within the night  
Tells me that I'm in love again.

I know it's not the first time  
And I know it won't be the last  
All alone I can't make the verse  
rhyme  
No don't let this one slip past.

Let's steal the night  
Let's make our great escape  
Steal the night  
Hey, hey

Let's steal the night  
Before it gets too late  
Steal the night away  
Steal the night away.

I can clearly read your mind  
Caught by your fire from the start  
So let's not waste our precious time  
Go on and listen to your heart.  
(Repeat bridge and chorus)

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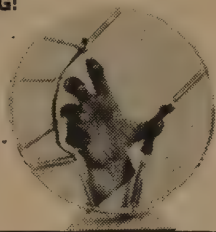
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HP 1

**FIGHT THE GOOD FIGHT**

(As recorded by Triumph)

**RIK EMMETT**

The days grow shorter  
And the nights are getting long  
Feels like we're running out of time  
Every day it seems much harder  
Telling right from wrong  
You got to read between the lines.

Don't get discouraged, don't be afraid, we can  
'N' make it through another day  
Make it worth the price we pay.

Fight the good fight every moment  
Every minute, every day  
Fight the good fight every moment  
It's your only way.

The Good Book says it's better to give than to receive  
I do my best to do my part  
Nothin' in my pockets  
I got nothin' up my sleeve  
I keep my magic in my heart  
Keep up your spirit  
Keep up your faith baby  
I am counting on you

You know what you've got to do.  
(Repeat chorus)

All your life you've been waiting for a chance  
Where you'll fit into the plan  
But you're the master of your own destiny  
So give and take  
The best that you can.

You'd think a little more money will buy your soul some rest  
You'd better think of something else instead  
You're so afraid of being honest with yourself  
You'd better take a look inside your head.

Nothin' is easy  
Nothin' good is free  
But I can tell you where to start  
Take a look inside your heart  
There's an answer in your heart.  
(Repeat chorus)

Every moment of your lifetime  
Every minute every day  
Fight the good feeling every moment  
Make it worth the price we pay.

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**MY KINDA LOVER**

(As recorded by Billy Squier)

**BILLY SQUIER**

You got me runnin' baby  
You give me somethin' way beyond revenue  
You put the magic in me  
I feel the magic when we do what we do  
And oh I can't do without you for too long  
You're my situation  
You're my kinda lover, my kinda lover, my kinda lover  
My kinda lover, my kinda lover, my kinda lover.

You keep me all together  
You take me out whenever I'm lettin' down  
You got the motions baby  
I got a notion maybe I'll stick around  
And oh I can never doubt you for too long  
I can't see no reason  
You're my kinda lover, my kinda lover, my kinda lover

My kinda lover, my kinda lover, my kinda lover.

When you come 'round I never get down

I fly across the floor  
I can see you comin' on me  
And I can't ask for more  
Rock me, sock me  
Baby you got me ridin' to the end  
Rake me, shake me  
Baby you make me  
Turn me on again.

You got my motor racin'  
I find my thoughts embracin'  
Your every move  
Now I wanna set you reelin'  
I wanna make you feel the way that I do  
And oh I been thinkin' 'bout you for so long

Now I don't wanna lose ya  
You're my kinda lover, my kinda lover, my kinda lover  
My kinda lover, my kinda lover, my kinda lover  
My kinda lover, my kinda lover, my kinda lover.

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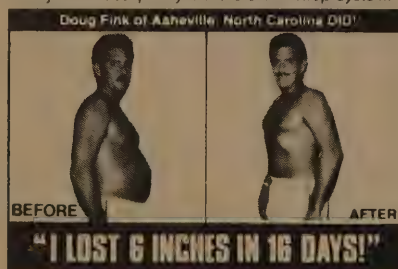
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Helena Smith of Vandalia, Michigan



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## FREEZE-FRAME

(As recorded by The J. Gells Band)

PETER WOLF  
 SETH JUSTMAN

Freeze-frame.

I could see it was a rough-cut  
 Tuesday  
 Slow-motion weekends stare me  
 down

Her lipstick reflex got me wound  
 There were no defects to be found  
 Snapshot image froze without a  
 sound.

Thursday morning was a hot-flash  
 factor

Her face still focused in my mind  
 Test-strip proof-sheet love is hard to  
 find

Friday night we'll dance the  
 spotlight grind

Stop-time heart for me if she's not  
 mine.  
 Freeze-frame  
 Freeze-frame  
 Freeze-frame  
 Freeze-frame  
 Freeze-frame  
 Freeze-frame  
 Freeze-frame woo  
 Now freeze.

Now I'm looking at a flashback  
 Sunday  
 Zoom lens feelings just don't  
 disappear  
 Close up darkroom sweet talk in my  
 ear  
 Her hot-spot love for me is strong  
 This freeze-frame moment can't be  
 wrong.  
 (Repeat chorus)

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## YOUNG TURKS

(As recorded by Rod Stewart)

ROD STEWART  
 KEVIN SAVIGAR  
 CARMINE APPICE  
 DUANE HITCHINGS

Billy left his home with a dollar in his  
 pocket

And a head full of dreams  
 He said somehow someday it's  
 gotta get better than this  
 Patti packed her bags left a note for  
 her mamma

She was just seventeen  
 There were tears in her eyes when  
 she kissed her little sister goodbye.

They held each other tight as they  
 drove on through the night  
 They were so excited  
 We got but one shot at life let's take it  
 while we're still not afraid  
 Because life is so brief and time is a  
 thief

When you're undecided  
 And like a fistful of sand it can slip  
 right through your hands.

Young hearts be free tonight  
 Time is on your side  
 Don't let them put you down  
 Don't let 'em push you around  
 Don't let 'em ever change your point  
 of view.

Paradise was closed so they headed  
 for the coast in a blissful manner  
 They took a two room apartment  
 that was jumping every night of the  
 week  
 Happiness was found in each  
 other's arms

As expected yeah  
 Billy pierced his ears, drove a pick-  
 up like a lunatic ooh.

Young hearts be free tonight  
 Time is on your side  
 Don't let them put you down  
 Don't let 'em push you around  
 Don't let 'em ever change your point  
 of view.

Come on Billy.

(Ooh)  
 Young hearts be free tonight  
 (Ooh)  
 Time is on, on your side.

Billy wrote a letter back home to  
 Patti's parents  
 Trying to explain  
 He said we're both real sorry that it  
 had to turn out this way  
 But there ain't no point in talking  
 when there's nobody listening  
 So we just ran away  
 Patti gave birth to a ten pound baby  
 boy yeah.

Young hearts be free tonight  
 Time is on your side  
 Young hearts be free tonight  
 Time is on your side  
 Young hearts gotta run be free to  
 live  
 Time is on your, time is on your side  
 Time, time, time, time is on your  
 side, is on your side, is on your side  
 Young hearts be free tonight,  
 tonight, tonight, tonight, tonight  
 yeah  
 Time is on your side  
 (Ooh).

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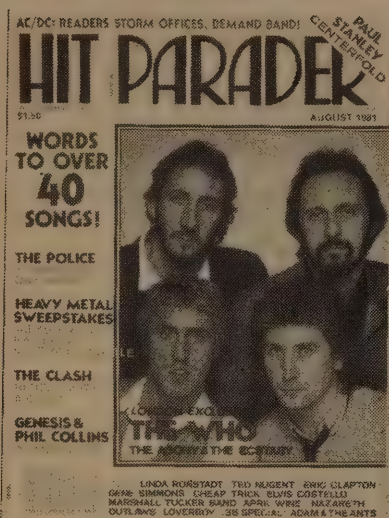


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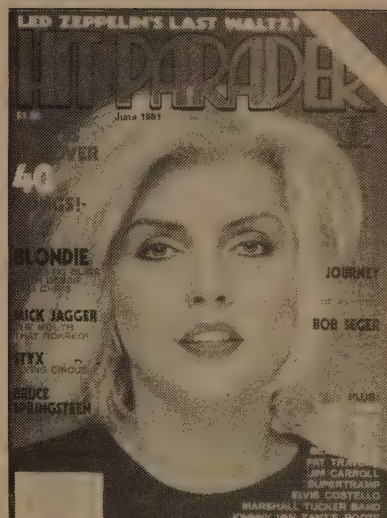
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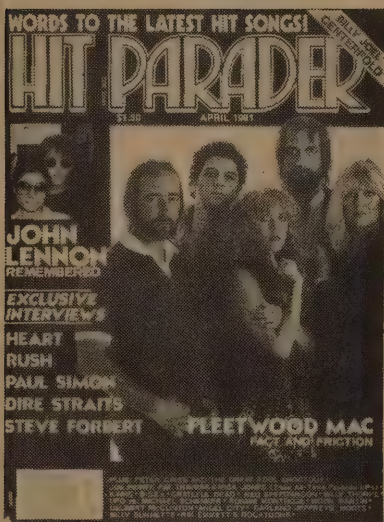
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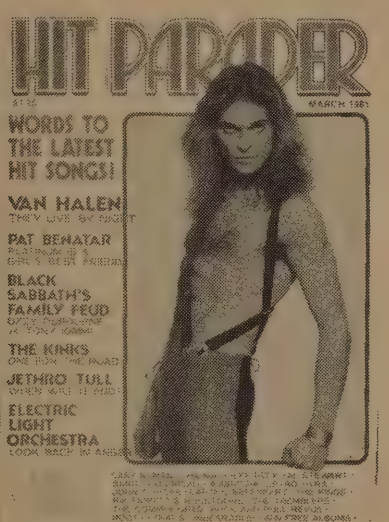
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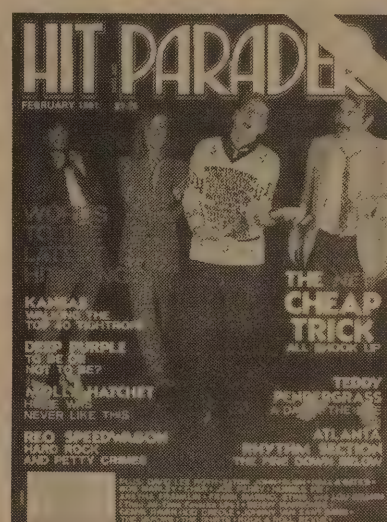
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March 81



February 81

March, 1982

The Police — Straight Shooting  
Genesis — Best & Brightest  
Rolling Stones Exclusive Interview — More Than Meets The Eye  
AC/DC's Angus Young — In His Own Words  
Jon Anderson — And Then There Were None

December, 1981

Blondie — Debbie Harry's Dark Roots  
Moody Blues — Song Without End  
Hall & Oates — Catchy Kind Of Guys  
Foreigner — The Less The Merrier  
Rossington Collins Band — Will Success Spoil Them?

February, 1982

Kiss — Go For Broke  
Molly Hatchet — Rock & Roll Gasoline  
Billy Joel — The Lone Ranger  
Grateful Dead — Smoke Gets In Your Eyes  
Adam & The Ants — Going In Style

November, 1981

The Rolling Stones — Confessions Of A Fanatic  
Billy Squier — Man On The Run  
Journey — Once Captured, Now Escaped  
The Allman Brothers Band — Judgment Day  
Joe Walsh — Eagle Flies Alone

January, 1982

Hit Parader's Top Ten: Readers Vote AC/DC #1 Rock Act In America  
Stevie Nicks — Poetry In Motion  
Black Sabbath vs. Ozzy Osbourne — Clash Of The Titans  
Paul McCartney — Fame And Misfortune

October, 1981

Queen — Fun In Space  
Pat Benatar — The Real Thing  
The Doors — Still Lighting Fires  
Def Leppard — Heavy Metal or Light Alloy?  
Roger Daltrey — The Who's Singer As Actor, Fighter and Family Man

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☐ Sept. 81 ☐ March 82



## WHEN ALL IS SAID AND DONE

(As recorded by Abba)

**BENNY ANDERSSON  
BJORN ULVAEUS**

Here's to us  
One more toast  
And then we'll  
Pay the bill  
Deep inside  
Both of us  
Can feel the autumn chill  
Birds of passage  
You and me  
We fly instinctively  
When the summer's over  
And the dark clouds hide the sun  
Neither you nor I'm to blame  
When all is said and done.

In our lives  
We have walked  
Some strange and lonely treks  
Slightly worn  
But dignified  
And not too old for sex  
We're still striving for the sky

No taste for humble pie  
Thanks for all your generous love  
And thanks for all the fun  
Neither you nor I'm to blame  
When all is said and done.

It's so strange  
When you're down  
And lying on the floor  
How you rise  
Shake your head  
Get up and ask for more  
Clear-headed and open-eyed  
With nothing left untried  
Standing calmly at the crossroads  
No desire to run  
There's no hurry anymore  
When all is said and done  
Standing calmly at the crossroads  
No desire to run  
There's no hurry anymore  
When all is said and done.

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tion, 625 Madison Avenue, New  
York, NY 10022.*

## SHAKE IT UP

(As recorded by The Cars)

**RIC OCASEK**

Dance all night play all day  
Don't let nothing get in the way  
Dance all night keep the beat  
Don't you worry 'bout two left feet  
Just shake it up  
Dance all night get real loose  
You don't need no bad excuse  
Dance all night with anyone

Don't let nobody pick your fun  
Just shake it up  
Dance all night go go go  
Dance all night get real low  
Go all night get real hot  
Shake it up until you pop  
Dance all night whirl your hair  
Make the night cats stop and stare  
Dance all night go to work  
Do the move with the quirky jerk  
Just shake it up.

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## EVERY HOME SHOULD HAVE ONE

(As recorded by Patti Austin)

**DOMINIC BUGATTI  
FRANK MUSKER**

You're a young man, a sweet guy,  
handsome kinda guy  
You got a nice car, a steady job  
Money you got plenty of  
What can I give the man with  
everything  
Just one thing you need  
You need one lovin' woman.

Every home should have one  
Two hearts filled with passion  
Make your house a happy home  
You'll never be alone

When you love one lovin' woman  
Every home should have one  
(Every home should have one).

I'm a woman longin' for lovin', been  
longin'  
I got ideas plenty of them  
I can help you with your problem.

Ooh I'm gonna give to you my  
everything  
Everything you need oh yeah you  
need.

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## COMIN' IN AND OUT OF YOUR LIFE

(As recorded by Barbra Streisand)

**RICHARD PARKER  
BOBBY WHITESIDE**

I still can remember  
The last time I cried  
I was holding you and loving you  
Knowing it would end  
I never felt so good  
Yet felt so bad  
You're the one I love  
And what makes it sad  
Is you don't belong to me.

And I can remember  
The last time I lied  
I was holding you and telling you  
We could still be friends  
Tried to let you go  
But I can't you know  
And even though I'm not with you  
I need you so  
But you don't belong to me.

Comin' in and out of your life  
Isn't easy  
When there's so many nights  
I can't hold you  
And I've told you  
These feelings are so hard to find.  
Comin' in and out of your life  
Will never free me  
'Cause I don't need to touch you, to  
feel you  
It's real with you  
I just can't get you out of my mind.

But I can remember  
The last time we tried  
Each needing more than we could  
give  
And knowing all the time  
A stronger love just can't be found  
Even though at times this crazy  
world  
Is turning upside down  
You'll always belong to me.

Comin' in and out of your life  
Isn't easy  
When there's so many times I can't  
hold you  
And I've told you  
These feelings are so hard to find.

(Comin' in)  
Comin' in and out of your life  
Will never free me  
I don't need to touch you, to feel you  
It's so real with you  
I can't get you out of my mind  
But I can remember.

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**"I** 'm very generous to my band. I look after 'em," says Rod Stewart over drinks in the bar of a Miami Beach

hotel. "When I was with the Jeff Beck Group, they made us share rooms, and we had to get our own taxi to the concert while Beck would take a limousine. It was wicked — we'd never get paid, week in and week out. Once, in New York, we had to go out and steal food. So I know how important it is to look after your band."

Nobody's stealing food on the Rod Stewart tour. The penthouse floor of the hotel is alive at all hours with loud music coming from the open doors of band and crew members' rooms. Young ladies boldly ride the elevator to the top, then peer timidly out into the hall, trying to summon the nerve to venture further.

Down in the bar, three middle-aged men in dinner jackets are setting up their drums, piano and saxophone for the evening show. The members of the Rod Stewart Band hoot and jeer, shouting, "We're still watching the telly!" It's all in good fun, but rock and rollers can be a pretty intimidating lot when they're having a good time.

During the middle of our stay in Miami Beach, I overheard some of the front-desk staff talk about the disturbances of the night before. "I heard they'd been banned from the hotel a few years ago," said one clerk.

"I heard they'd been banned from the state," replied the other.

So it's rock and roll as usual for Rod Stewart and his entourage. "Le Grand Tour of America and Canada" rambled around the continent for four solid months, while the album, **Tonight I'm Yours**, climbed the charts. *Young Turks*, *Tora, Tora, Tora* (*Out With The Boys*), *Sonny* and the title track represent a return to the style that made Rod famous. "I've lost all the songs about drinking pina colodas sitting under a parasol," he says. "I was just listening to Ekland all the bloody time, having stupid album covers done. The music was overlooked for a few years there."

Rod blames the influence of former girlfriend Britt Ekland for his foray into fatuousness over the past few years. "It was a bad period in my life. The image was being built for me, and I just let it happen until it ran away with itself," he says, shaking his head. "It was stupid, posing all the time. I deserved the criticism I got, and I certainly did get some."

"We're all allowed to make mistakes, though, and I've come through the other end of the tunnel."

He's not ashamed of the music

# ROD STEWART

## WINE, WOMEN & SONG

### *Ladies' Man Cleans Up His Act And Rocks Again*

by Anthony Hill



Rod Stewart: "It was stupid, posing all the time. I deserved the criticism I got, and I certainly did get some."



he made in the late '70s — *Hot Legs* and *Da Ya Think I'm Sexy?* were two of the biggest hits of his career — but Rod is pleased to be back on a straight-out rock and roll track. "There's nothing wrong with the rock and roll disco records I made — the Stones and Blondie did it, too, y'know," he says.

The sound he's making with his band now is leaner and meaner than it's been in recent years, too. Longtime drummer Carmine Appice was replaced during the recording of *Tonight I'm Yours* by Tony Brock, formerly of The Babys. "We gave Tony one track to do on the album, and he just seemed to fit in with the band, so it was only a matter of time before Carmine got the elbow," says Rod with a sly wink. "Carmine was technically too good for the band. He hit everything in sight — including my head, some nights!"

Five weeks before the start of the tour, Rod found himself short one guitar player (every band he's ever had has included three guitarists). "Gary Grainger left the band, but

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**"Alcohol is my close friend. I never smoked marijuana much — I always considered it the Woodstock drug, the drug of hippies."**

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he was going to rejoin for this tour. Two weeks before the first date, he decided to stay home with his wife and kids," recalls Rod. "I thought, 'That's it, Rod — cancel the whole tour,' until we got Wally Stocker. So we've got two Babys in the band now. The only one left from the original band is Jimmy Cregan — so in six years the whole band's been changed, bar one. And we've got a nearly all-British band now — only two Yanks."

On *Tonight I'm Yours* Rod has returned to his rock and roll roots both for musical textures and lyrics. *Only A Boy* and *Young Turks* are autobiographical, as are many of Rod's best songs. Bernie Taupin, former lyricist for Elton John, wrote a set of lyrics for *Only A Boy*, says Rod, "but he didn't write it the way I saw it. Obviously, he's had a different upbringing from mine, more middle-class as opposed to my working-class. I could see that in his lyrics, so I finished the song myself."

Taupin did contribute words to *Sonny* and *Never Give Up On A Dream*, which is dedicated to Terry Fox, the Canadian cancer victim who attempted to run across Canada despite the fact that he had



Rod and wife, Alana: "I've been a good lad, but it's difficult after you've done a concert to come home, take a bath, go to bed and watch television."

lost his right leg.

*Young Turks*, a story of two young people who run away together, also has roots in Rod's own life. "I got a bird 'in the family way,' as we say in England, when I was 18. It wasn't quite as romantic as it should have been," he recalls. "We did try to explain, especially to her parents, at the time it happened. There wasn't any understanding at all. *Young Turks* wasn't written to exploit it, but teenage pregnancy is still a pretty big issue," he adds.

Rod shakes his head. "There was another pregnancy where a child was born," he says. "I was 18 when she was conceived, so she must be about 18 now. When we last played

London, I got a letter saying, 'I'm bringing your daughter, and she doesn't know that you're her father.' It's a frightening thought."

*Tora, Tora, Tora (Out With The Boys)* is an autobiographical song of a different stripe. "The fun with that song was smashing the bottles and putting on that big fight in the middle," Rod chuckles. "They all laughed at me when I said I wanted a riot, but they sure liked doing it."

During the Britt Ekland years, says Rod, "I hated being in the studio. I couldn't wait to get out on the road. I was writing songs, but there wasn't the same commitment there was before and is now. I want to get into the studio with this new band as soon as we can."



That's not to say that Rod and his mates don't thoroughly enjoy touring. "I love it," he says enthusiastically. "You don't find many people that honestly like the road. I do, and it's surprising after ten years. We misbehave all the way down the line, this lot," he laughs. "It's a sore point with me wife. 'Tis with all the band's wives — they're always phoning up to find out where we are."

"I've been a good lad, but it's difficult after you've done a concert to come home, take a bath, go to bed and watch television. You've got too much steam to let off! It's pretty hard explaining that to somebody who's not in entertainment."

Rod has settled down quite a bit

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**"I got a letter saying, 'I'm bringing your daughter, and she doesn't know you're her father.' It's a frightening thought."**

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since his party days as Britt Ekland's boyfriend. He is married to the former Alana Hamilton, and they have two children, Kimberly, 2, and Sean, 1. "It's impossible to have two kids and turn around and say that my attitude toward life hasn't changed," he acknowledges. "I'm living two lives now — this one

on the road, which I really love — and then when I'm home I'm with the kids. I don't think I'll ever try and combine the two — it's bad enough getting myself out of bed, let alone two kids, wife, nannies, diapers and all that other bollocks."

While touring, Rod maintains a healthy balance between conscientious professionalism and unabashed wildness. "In a nutshell, I do care about my audience. I've been at it too long not to care about everything: what we play, the lights, the sound — everything!" The after-gig partying is offset during the day with a regimen of exercise. He runs a few miles daily to keep in shape. "It's good for me calf muscles," he notes, "but who needs calf muscles?"

So, even though the music is getting more attention now than it has in recent years, Rod is hardly neglecting his need to get crazy. "I'll admit to you, mate, that up to a point I'm an alcoholic. Most musicians are. I don't mean to say that I drink during the day or that I drink all the time, but there's not a day goes by that I don't have a drink. That is enough to make me an alcoholic. It's not a question of being a drunk — I just like the taste of it! Alcohol is my close friend. I never smoked marijuana much — I always considered it the Woodstock drug, the drug of hippies."

So everything's in place: Rod's priorities are with his music, where they belong; he's got a young, hot band behind him; his relationship with Alana is healthy, though occasionally tempestuous; and he's doing what he does best. The crowds have been enthusiastic, and he's given them the energetic performance they've come to expect.

Sporting a pink satin jacket over a t-shirt that reads "Cruel But Fair" and wearing skintight leopard-print pants, Rod struts, prances and dashes back and forth, flinging his white microphone stand high into the air, catching it just in time to sing. During the course of each show, a few dozen soccer balls are rolled out, and Rod juggles them with his feet, pops them into the air and propels them into the crowd off the top of his head. "That was me profession at one time," he tells me later, and it shows in the considerable skill Rod demonstrates as well as his remarkable stamina.

"We had an amazing experience the other night," he says. "At one point I had about 15 brassieres around my waist. I've never seen so many brassieres thrown up on stage — they just kept coming, and I stuck 'em in my trousers. I had them all around — that was a really good concert!" □



Rod Stewart: "I've never seen so many brassieres thrown up on stage. I stuck 'em in my trousers. That was a really good concert."



# SCORPIONS

## LIFE DURING WARTIME

### *March Of The German Monsters Lands On Our Shores*

by Andy Secher



Scorpions' lead singer Klaus Meine leads his German Headbangers on their American invasion.

Germany has never been known as a hotbed of popular music activity, aside from an occasional synthesizer warbling from Tangerine Dream or Kraftwerk. One German band, however, has continually defied their Teutonic heritage by producing some of the best heavy-metal music around. That band is Scorpions, and make no mistake about it, they're painfully aware that not only are they upholding the German rock and roll tradition, they *ARE* the German rock and roll tradition.

"I guess there really aren't too many German bands that have made it," drummer Herman Rarebell said sheepishly. "It's because there are different musical heritages involved. In America and England rhythm 'n' blues has always been a very important force, while in Germany it's relatively unknown. Our popular music stems from traditional folk songs and from opera. That's not to say that some rock and roll hasn't been available to German audiences through records and radio, but it's

Schenker, guitar; Francis Bucholz, bass; and Mattias Jabs, lead guitar, were probably force-fed Wagnerian operas instead of Ritchie Blackmore guitar solos while growing up on the outskirts of Hamburg, it's surprising that their music displays such a fundamental rock intensity. Since their formation in 1973, Scorpions have produced an exciting series of albums, including **Animal Magnetism**, **Virgin Killers** and **In Trance**.

While much of their material is borrowed from Purple, Zeppelin and Hendrix, on such classic numbers as *Robot Man* and *Pictured Life*, Scorpions have forged an individual style. Now, with the release of **Blackout**, they've shown that there's plenty of power in the German music scene.

"We may not have been saturated with rock and roll, but we always managed to hear the great bands like Zeppelin," Rarebell said in fluent English. "When we were growing up, there was a large German underground where all the rock

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**"I think America's ready for us, and I know we're ready for them."**

---

never been as important as in Britain or America.

"There's also the language barrier," he continued. "When you play rock and roll you have to sing in English if you want an international audience, and that presents a problem for a lot of German bands."

Actually, considering that Rarebell and cohorts Klaus Meine, vocals; Rudy

releases were available. We also had the chance to hear rock on European radio stations and on Radio Free Europe. There was a big German club scene, which we were part of, and while it wasn't as large as England's, there was some very good music being played. Germany in the early '70s was a great place for a young rock band to start out."

Bob Leale



Back in those early days, the group featured the mercurial talents of guitarist Michael Schenker, who appeared on the band's first album, **Lonesome Crow** (available in the U.S. only as an import). Schenker, however, pulled the first of his traditional disappearing acts, and left Scorpions in the midst of the first European tour. A few months later he resurfaced in England as the lead guitarist in UFO. "Michael likes to do his own thing," brother Rudy explained, using an English vocabulary obviously picked up from watching reruns of *Mod Squad*. "He's always been his own man."

support.

"It was a frustrating time for us," Rarebell said. "We knew our music was good, but in America we weren't very successful. We were told by the record company that America was into softer rock at the time, but we knew that there was an audience out there for us. We enjoyed some recognition in Europe, but making it in America had always been our dream. We could never be considered successful without winning the American rock fans."

Scorpions released their fifth LP, **Virgin Killers**, in 1977. The album was brutally ripped by the European music press for its outrageous title and cover

restrictive for his talents, and he opted to start his own band, Electric Sun, which promptly disappeared from the rock scene forever. With a new recording contract, but no lead guitarist, the band was in a frustrating predicament.

"We weren't sure what we were going to do," Rarebell said. "Uli had talked about going off on his own, but we never took him seriously until he didn't show up for rehearsals for a few days. We were very surprised, considering that we had just signed a new contract and things were looking up for us in America. We were about to go into the studio to record **Lovedrive**, our first record

problems that had to be worked out before he could get back into his music. Luckily, we had come in contact with Mattias Jabs at that time, and he was able to step in and help us complete **Lovedrive**. He fit in so perfectly that we asked him to join as a full-time member."

**Lovedrive's** disjointed recording process was quite evident, but their new record company supported the album and a significant move up the American sales charts followed. Scorpions toured the U.S. for the first time, appearing in such metal-mad strongholds as Cleveland and Chicago. Within weeks of their arrival, they were one of the hottest acts on the American rock and roll circuit. And, after living on the road for the next six months, they returned to Germany to record **Animal Magnetism**, which showcased the band's growing confidence and unity.

"That was a transitional album for us in a number of ways," Rarebell explained. "It was the first one we had recorded with Mattias as a permanent member. It was a very good record, but **Blackout** is even better. We've been able to work with one another for a full year now, and there's no question that we've improved. Our music now is distinctive and exciting."

While the lyrics on numbers like *China White*, *Arizona* and *Dynamite* remain overly indebted to sophomore sexual attitudes, **Blackout** presents Scorpions on the verge of becoming true metal superstars. Jabs' guitar riffs exhibit the power of a Panzer Division, and Meine's vocals cut through the sonic barrage like a hot bayonet. **Blackout** is a musical blitzkrieg.

"We're obviously pleased with the album," Rarebell said. "We feel ready to hit big. We've paid our dues and hope this will be the album that makes us stars in America. We'd love to come over and play our whole show instead of just 30 minutes as an opening act. I think America's ready for us," he added with a grin, "and I know we're ready for them." □



Scorpions, from left: Francis Bucholz, Herman Rarebell, Klaus Meine, Mattias Jabs, Rudy Schenker.

Following Schenker's departure, the band recruited an equally talented guitarist, Ulrich Roth (no relation to David Lee), and soon began to hit their stride. With Roth's Hendrix-inspired riffs leading the way, Scorpions produced **Fly To The Rainbow**, **Taken By Force**, and **Tokyo Tapes**, all volatile and occasionally awe-inspiring demonstrations of the metal craft. Unfortunately, the band's U.S. record label did little to support the group, and they remained virtually unknown outside of certain "enlightened" pockets of

— featuring a naked ten-year-old girl sitting among jagged shards of glass, and the band was forced to replace it with a simple group-shot before its release in the U.S.

Their career began a series of transitions that has carried them to the brink of stardom. First, they left RCA Records (one company executive still insists that "they were dropped like a dead fish") and signed with Mercury, a far more receptive label. Soon after, however, Uli Roth decided that Scorpions' format was too

for a new label, and we didn't have a lead guitarist.

"It just so happened that Michael (Schenker) had left UFO at that time, and he was back in Germany trying to straighten his head out," Rarebell continued. "It was only natural to try working together again. He's a brilliant musician and we needed one. We rehearsed a few days, played a few live gigs and recorded songs like *Another Piece of Meat* and *Coast to Coast*, but it was obvious that Michael's heart really wasn't into playing. He had personal



# Caught IN THE Act

## AC/DC

AC/DC has no finesse. Which is okay on record, since AC/DC's brand of music for Morlocks is basic hard 'n heavy metal, a furious expenditure of energy intended as sheer release, mindless fun. The band demands, and deserves, to be considered on its own terms; among the thundering power chords, the ominous bottom, and Brian Johnson's splayed and frazzled vocals, there is no evidence of pretensions to anything. Any band that displays an obvious, neurotic obsession with Hell, the color black, and objects such as knives and dynamite, not to mention evil, venom and blood, has got to have a sense of humor about it all, doesn't it?

Of course, as blatant and absurd as the sexual/power metaphors are, one can't dismiss AC/DC's ugly misogynistic bent as mere macho strutting. "I had to fall in love with a dirty little bitch" and similar friendly lines reveal a response to women that just isn't funny or excusable; it's disgusting.

There weren't many females in the crowd at AC/DC's recent concert at the Brendan Byrne Arena in New Jersey. And the girl sitting in front of me certainly wasn't faced with any sort of dilemma regarding the band's attitude. By the fourth song, she was screaming with undeniable joy: "I just can't hear anymore." This made sense. Now, I admit that this was my first heavy metal concert, but IT WAS SO LOUD (how loud was it, Jim?), IT WAS SO LOUD that the chairs vibrated, the ushers wore earplugs, I couldn't hear anything hours after the concert ended, and that same girl let go with an ecstatic "I've got an earache."

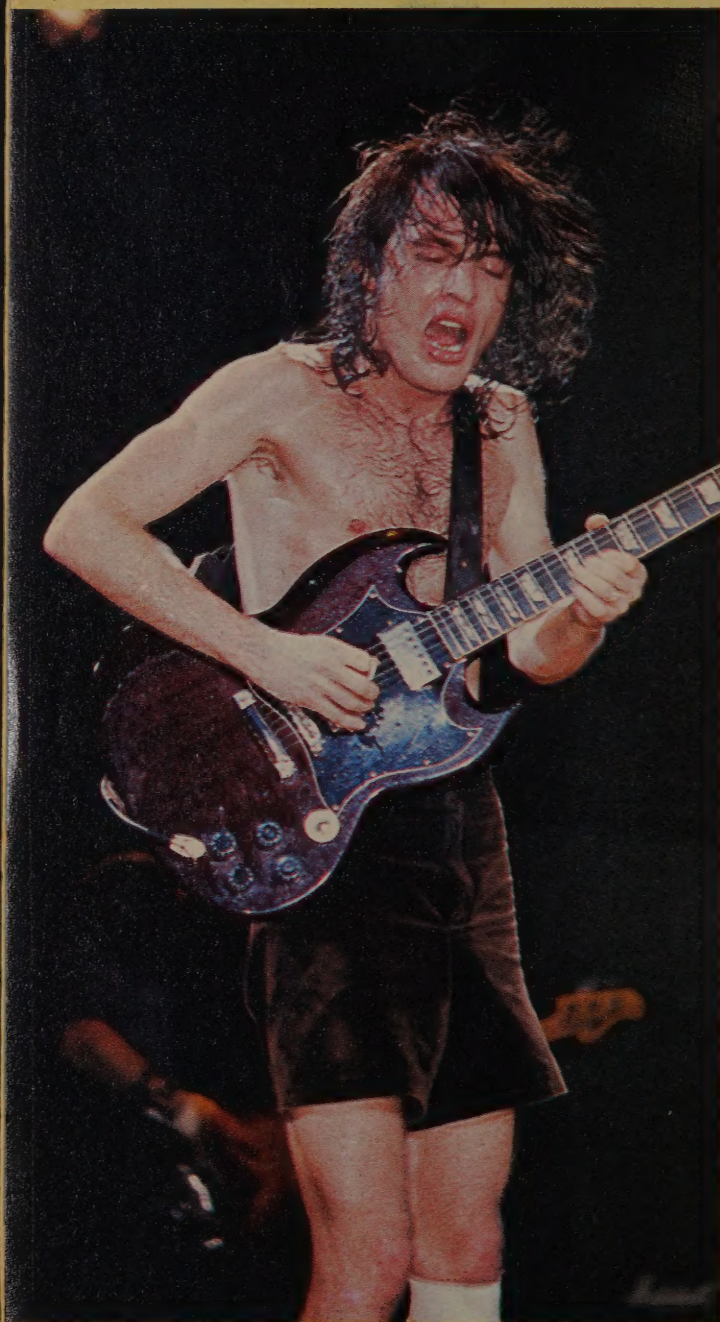
Except for Angus Young's repetitious, somewhat guitar solos, none of the music had any attention-grabbing clarity. My fellow first-timer and I were both impressed, however,

with the crowd's uncanny ability to identify almost every song at its onset, jumping on the first few chords with frenzied roars of recognition and approval.

Which brings us around to AC/DC's lack of, and need of, finesse on stage. Since the music rushed by with such ferocity that one song became structurally indistinguishable from the next, the performance itself should have given some interesting shape to the evening. With singer Brian Johnson relegated to a supporting role (a blessing, given his clumsy jerking around), Angus Young was, for better or worse, the whole show.

As lead guitarist, Angus had to save most of his antics for solos. In his eager, childish fashion, he was funny, skittering around the stage, throwing a tantrum while lying on his back, running into, and being carried around, the audience. Quickly stripping down to the shorts of his schoolboy outfit, he mooned the crowd and later stuck his finger through his fly; he also did lots of overly sexual things with various articles of clothing. But unlike (why not?) Mick Jagger, whose gold-medal gymnastics punctuate the Stones' music, Young's minimal theatrics, crammed predictably into the solo shots, didn't even have the necessary pretense of spontaneity. Showing off is only clever if there is an element of surprise involved.

The relentless sameness of the music and Young's moves became tiresome, not nearly enough to fill ninety minutes. AC/DC, rightly, attempts to overpower its audience, but overkill isn't the best way to do it. Heavy metal is one thing, but this was heavy muddle. Oh, a couple of telling reverse caveat emptors (you know, let the buyer beware): the crowd loved everything, and when I finally regained my hearing, I found myself humming *Highway To Hell*. □



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AC/DC's Angus Young spent the evening skittering around the stage, throwing tantrums on his back and mooning the audience.



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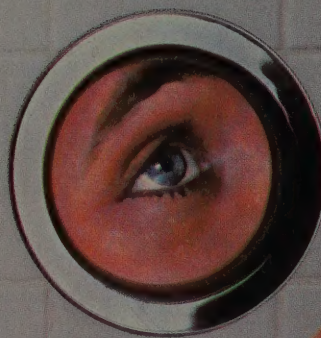




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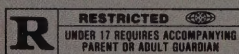


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